

PAGE 2

Mrs. Edith Gregor Halpert  
8-9-67

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

✓ (7) GAY LANDSCAPE. 1941. Watercolor. 6 x 4

✓ (8) EEL FISHERMAN. 1932. Watercolor. 4 1/2 x 6

MARSDEN HARTLEY:

✓ (9) LOST COUNTRY, Petrified Sand Hills, 1932. Oil on board. 28 x 22

YASUO KUNIYOSHI:

✓ (10) EARLY MORNING. (date?\_\_\_\_) Sumi. 22 x 28

✓ (11) THE CALM. (date?\_\_\_\_) Pastel. 9 x 10

✓ (12) BACK VIEW. (date?\_\_\_\_) Drawing. 12 1/4 x 15 1/2

JOHN MARIN:

— (13) NASSAU STREET SIDE OF TREASURY BUILDING. 1924. Watercolor. 22 x 17 1/2 (u of Ga.)

✓ (14) MOVEMENT IN GREYS. 1950. Watercolor 20 5/8 x 15 1/4

✓ (15) RAMAPO RIVER, N.J. 1952. Oil on canvas. 28 x 22  
(Mrs. Edith Gregor Halpert Collection)

WALT KUHN:

✓ (16) ODALISQUE. 1929. Watercolor. 13 x 8

G.L.K. MORRIS:

— (17) STOCKBRIDGE CHURCH. 1935. Oil on canvas. 45 x 54 (u of Ga.)

✓ (18) COMPOSITION WITH STRIPES. 1943/4. Oil on canvas. 22 x 3.

✓ (19) CONVERGING DISKS. 1950. Oil on canvas. 33 x 44

GEORGIA O'KEEFE:

| (20) RED AND GREEN II. 1916 watercolor. 9 x 12  
(Mrs. Edith Gregor Halpert Collection)

| (21) PIECE OF WOOD #2. 1942. Oil. 20 x 24  
(Mrs. Edith Gregor Halpert Collection)



## PRESS HERALD - EVENING EXPRESS

Portland Evening Express

Portland Sunday Telegram

Portland Press Herald

PORTLAND, MAINE 04104

August 22, 1967

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Downtown Gallery  
465 Park Avenue  
New York, New York

Dear Mrs. Halpert:

We are preparing to do a full-page appreciation of the work of Ben Shahn. It has occurred to us that you may be able to supply us with glossy photographs of Mr. Shahn's work. We are particularly interested in his social comments and satirical drawings and paintings. For example, we would like a photograph of one of the Sacco-Vanzetti series, perhaps the Tom Mooney series, and, if possible, a photograph of the Truman-Dewey oil. It goes without saying that we would like as large as possible a selection to choose from. All of the photographs would be returned to you immediately and would receive personal attention to insure their safekeeping.

We would appreciate any courtesies you could extend in this regard and would be most happy to send you a copy of the article when it appears. I anticipate publication sometime in mid-September, and, accordingly, would be happy to receive the photographs at your convenience.

Very truly yours,

PHILIP M. ISAACSON  
ART CRITIC  
PORTLAND SUNDAY TELEGRAM

Please Reply To:

Philip M. Isaacson  
Portland Sunday Telegram  
Box 607  
Lewiston, Maine 04240



# AMON CARTER MUSEUM OF WESTERN ART

Attention: Registrar  
Mailing address: P. O. Box 2365, Fort Worth, Texas 76101  
Delivery address: 3501 Camp Bowie Boulevard  
Telephone: AC 817 PE 8-1933

## LOAN REQUEST - RECEIPT - SHIPPING FORM CONTEMPORARY

No. 11 Date August 23, 1967

LOAN OF THE FOLLOWING OBJECTS IS REQUESTED:

From: The Downtown Gallery  
465 Park Avenue, New York, New York  
By: Amon Carter Museum of Western Art

(AS A LOAN UNDER THE CONDITIONS NOTED ON THE BACK OF THIS FORM)

For the purpose of: Exhibition of American Painting

Dates: September 14, 1967 through November 19, 1967

Museum Number	Artist, Title, Medium, Dimensions, Date	(If the curatorial data as listed is not exact and correct, please add to or change)	*Insurance Evaluation
	C. S. Price, ABSTRACTION # 4, oil, 1945		\$ 4,500.00
	Abraham Rattner, THE RED CARPET, oil, 1964		\$ 12,000.00
	Abraham Rattner, HANDS ASCENDING NO. 2, oil, 1948		\$ 13,500.00
	Abraham Rattner, LAKE LANDSCAPE, oil, 1953		\$ 11,000.00
	Abraham Rattner, SIX MILLION NO. 2 (43/016), oil, 45" x 58", 1963		\$ 7,500.00
	Abraham Rattner, THE MARTYR (44/02), oil, 32" x 25 1/2", 1944		\$ 7,000.00
	Abraham Rattner, STUDY FOR FIGURE IN WHITE TURBAN, ink wash, 21 1/2" x 27 1/2", 1944		\$ 1,200.00

Permission is granted for above loan:

LENDER:

Signature: \_\_\_\_\_

Title: \_\_\_\_\_

Date: \_\_\_\_\_

Credit line in publication or exhibition to read: "\_\_\_\_\_"

\*Please insert evaluation. If Amon Carter Museum is borrower, insurance will be carried wall-to-wall by ACM.

or to publishing information regarding sales transactions, eachers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



# AMON CARTER MUSEUM OF WESTERN ART

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Delivery address: 3501 Camp Bowie Boulevard  
Telephone: AC 817 PE 8-1933

## LOAN REQUEST - RECEIPT - SHIPPING FORM CONTEMPORARY

No. 12 Date August 23, 1967

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

LOAN OF THE FOLLOWING OBJECTS IS REQUESTED:

From: The Downtown Gallery  
465 Park Avenue, New York, New York  
By: Amon Carter Museum of Western Art

(AS A LOAN UNDER THE CONDITIONS NOTED ON THE BACK OF THIS FORM)

For the purpose of: Exhibition of American Art

Dates: September 14, 1967 through November 19, 1967

Museum Number	Artist, Title, Medium, Dimensions, Date	(If the curatorial data as listed is not exact and correct, please add to or change)	*Insurance Evaluation
	Abraham Rattner, STUDY FOR WINDOW CLEANER, Ink, 22" x 36", 1952		\$ <u>1,000.00</u>
	Ben Shahn, SENATE HEARING - LaFOLLETTE & THOMAS, tempera, 1937		\$ <u>5,500.00</u>
	Ben Shahn, MAN WITH WILD FLOWERS, water color, 1956		\$ <u>9,000.00</u>
	Ben Shahn, RIOT ON CAROL STREET, 1954		\$ <u>5,500.00</u>
	Ben Shahn, WAST THOU THERE, gouache & gold leaf, 1964		\$ <u>11,000.00</u>
	Ben Shahn, PORTRAIT OF MARTIN LUTHER KING, wash drawing, 1965		\$ <u>5,000.00</u>

Permission is granted for above loan:

LENDER:

Signature: \_\_\_\_\_

Title: \_\_\_\_\_

Date: \_\_\_\_\_

Credit line in publication or exhibition to read: "\_\_\_\_\_"

\*Please insert evaluation. If Amon Carter Museum is Borrower, insurance will be carried wall-to-wall by ACM.



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3601 CAMP BOWIE BOULEVARD, FORT WORTH, TEXAS 76107

P. O. BOX 2365, 76101, PE 8-1933

August 25, 1967

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Edith:

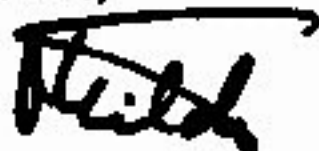
I am absolutely dumbfounded by your letter. There was certainly nothing in Howard's behavior which would have seemed to indicate his dissatisfaction with the job, even though we did pile it on this past week. I hate to think that our requirements contributed in any way to his departure, but if, on the other hand, such is the case, it means that he is poorly fitted to the needs of an active art gallery.

You are so kind to send on the photographs. They will be of tremendous help to us, and we will be dishing them out to the press in the coming week. In the meantime, where a particular picture may be needed I assume that we have the right to take a photograph of the work of art and use it for purposes of publicity in this particular show. We will, of course, be happy to supply you with prints of any such pictures that may be taken.

I think I told you that we moved the date on to Thursday, September 14. Let me know when you will arrive. In the meantime, would you send me a photograph of yourself by return air mail?

Greetings to you from all of us.

Yours,



Mitchell A. Wilder  
Director

MAW:vw

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information will be published 50 years after the date of sale.



August 24, 1967

University Art Museum  
University of New Mexico  
Albuquerque, New Mexico

Att: Louise A. Miller

Gentlemen:

This note will serve as confirmation of Mitchell Wilder's call  
re: shipping Stuart Davis' STILL LIFE WITH MAP and William  
Zorach's YOSEMITE FALLS (oil) AND YOSEMITE FALLS (wc) via  
AIR, collect, to

The Amon Carter Museum  
3501 Camp Bowie Blvd.  
Fort Worth, Texas 76107

Thank you for your immediate cooperation.

Sincerely yours,

Risa Shaw  
Secretary to Mrs. Halpert

/rs

August 17, 1967

Mr. Bernard Osher  
Golden West Savings & Loan Association  
1632 Franklin Street  
Oakland 12, California

Dear Bernie:

This morning a package arrived from Oakland - and much to my astonishment, I found that it contained the Weber and the Shahn paintings. While we are pleased to add these to our more and more limited stock, I find it difficult to understand why, after four~~months~~ or so you made this decision, particularly since the gallery is closed during the months of July and August.

A credit invoice is enclosed with a deduction for the transportation charges, which applies to all works of art sent on approval and returned. It just so happened that I dropped in to pick up the mail and the Railway Express guy arrived simultaneously.

We are reopening on September 11th with our forty-second (oy) anniversary exhibition. I hope you will be here during the period of the show to see what's cooking in the arts. Meanwhile, my best regards.

As ever,

BDH/rs



August 14, 1967

Mr. Sam Cantey, III  
Vice President  
The First National Bank  
Fort Worth, Texas 76101

Dear Sam:

Since I have been in and out of the gallery while it is officially closed during the months of July and August, my employees naturally took their vacations at the same time and my secretary extended his indefinitely, it was not until today that I've been able to get someone to take care of my correspondence. This explains the long delay in supplying the information you requested. This is now enclosed (with my apologies for the delay).

Indeed it was a great treat to see the Cantey's after what seems to me like many years and I hope that our next meeting will be in New York after we reopen the gallery on September 6th.

The trip to Fort Worth was also most enjoyable, and I am glad to have the opportunity of working with Mitch and Dick, both of whom are real pros as opposed to the new directors and curators who are under the impression that modern art in America started after 1955. Despite this fact, we are being deluged by museums throughout the country for large exhibitions concentrating on our group - and I am still trying to get a few days off for complete relaxation - away from the gallery and art talk, but hope to be fit for the new season - and also hope to see you here.

With best regards.

Sincerely,

BGH:ms

*Flesh Fly, ink pty. 28x22*  
*1947*

*Inv.*

*\$ 3500.*

about a table - blues, yellows, whites - in a posture that resembled The Last Supper. I had a strong attachment for it and assumed it would outlive me, but as it has not, and I am now in the position of accounting for it to my insurance company, I would very much appreciate any help you could give me along these lines. I want to know how to identify it - was it a true print, a painting, or something else? What would its value be today? Thank you for your consideration.

Sincerely,  
June H. Joel.



# ITOH GALLERY

NIKKEI BLDG., 2-7, GINZA-NISHI, CHUO-KU, TOKYO

TEL. (573) 6641 • 6663 (573) 1097

August 29, 1967

Dear Mrs. G. Halpert,

I'm sure you've spent nice holidays this summer.

I got your letter dated March 1, and I was told that Mr. Shahn was not well. How is he now?


I believe he has recovered himself now.

As I told you, we are going to have a grand one man show by Mr. Shahn in this fall, and some preparation and propaganda have been already made.

So now I wish to know the possible conditions in order to open the exhibition.

Waiting for your earliest reply.

Yours truly,

  
Y. SAITO

August 28, 1967

Mrs. Leanne B. Heath  
Heath's Gallery  
62 Ponce de Leon Avenue, N.E.  
Atlanta, Georgia 30308

Dear Mrs. Heath:

The crate arrived Friday and I want to acknowledge receipt of nine framed paintings and drawings and three silk screen prints.

As the gallery is officially closed during the summer months and all my help is away, I can't locate the recent letter you sent listing the actual sales you made which will no doubt account for the balance of items originally consigned. Will you therefore be good enough to send me a copy of that letter so that we may send you the invoice when the bookkeeper comes in.

I look forward to seeing you in the fall.

Sincerely yours,

BOH/rs

*all paid*

for to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



Pigeon Vole  
Chaufour-les-Bonnieres 78  
France  
21 August 1967

Mr. Howard Rose  
The Downtown Gallery  
465 Park Ave.  
New York, N. Y. 10022  
U. S. A.

Dear Mr. Rose;

Thank you for your reply of the 10th August, especially since you are closed for the summer.

As for the origin of the painting about which I wrote, I bought it at an auction here in Paris last Spring - an auction largely devoted to furniture, some ceramics and a few paintings, at a very busy time of the season when most of the experts were occupied with important painting sales. However, hardly anything is known of Max Weber here, anyhow.

An auctioneer, or Commissaire-Priseur, does not usually divulge the name of the proprietor of any object sold here, and considers it highly unethical, but there might be a way to trace the history of this picture because of a warehouse sticker on the frame. Perhaps you know of some way to obtain this information.

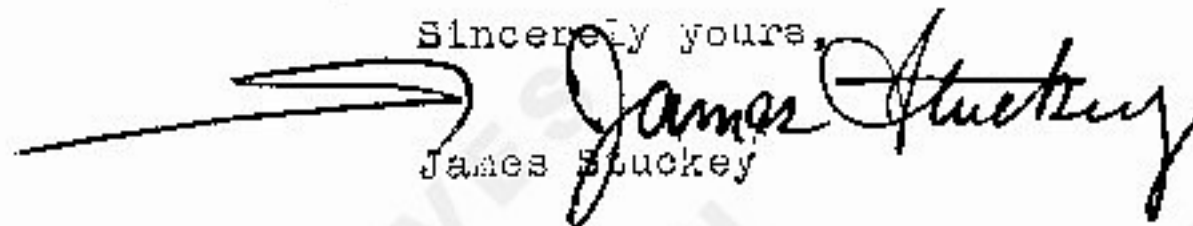
The picture itself is approximately 21 x 27 inches, and from the stretcher frame and condition of the paint, could be of an age which would place it during the years of Max Weber's stay in Paris. Besides the slight resemblance of the limbs of the tree in the lower left corner to those in "The Broken Tree", strokes, colours, and the dog's head in the foliage, to those of "The Geranium", there are the "pinnacles" and white spot to the left which I see as strikingly similar to parts of the latter - even to the apparent use of glazes. Therefore, I would certainly appreciate it if you would tell me if this white spot appears in any other of his pictures.

There also seems to be the combination of modernism, symbolism, and expressionism which Werner Haftmann mentions.

Would you make any suggestion as to what I could do for authentication of this picture?

Sincerely yours,

James Bluckey



3501 CAMP BOWIE BOULEVARD, FORT WORTH, TEXAS 76107

P. O. BOX 2365, 76101, FE 8-1933

August 28, 1967

Mrs. Edith G. Halpert  
American Folk Art Gallery  
465 Park Avenue  
New York, New York

Dear Mrs. Halpert:

We are enclosing our loan form 2 through 7 for the Folk Art paintings and sculpture. The white copy is for your records and the blue copy should be signed and returned to us. Please be sure to sign each blue copy.

Thank you.

Most sincerely,

  
Lelia W. Koeppe (Mrs.)  
Acting Registrar

Encl.  
cc: Mr. Richard A. Madigan



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# William Hayes Ackland Memorial Art Center

## Chapel Hill, North Carolina

(Please keep this form: If material is returned this must be presented)

From: Mrs. Edith Gregor Halpert, Director Date: August 22, 1967  
Address: The Downtown Gallery, 465 Park Avenue Via: Express  
New York, New York 10022 Motor Freight  
Air Express  
Owner: \_\_\_\_\_ Parcel post

This form acknowledges the receipt of the objects listed below subject to the conditions printed on the back. Objects are offered to the Center as a loan ☐; as a gift ☒; for purchase ☐; for examination ☐; or other: \_\_\_\_\_

Quantity	Object	Insurance Value
----------	--------	-----------------

1 portfolio of prints - Ten Works-Ten Painters

Signed: Wanda C. Calhoun  
(Mrs.) Wanda C. Calhoun, Registrar

Insured by: \_\_\_\_\_ Condition: \_\_\_\_\_  
Received by: R. Schlageter Date: August 11, 1967  
Unpacked by: R. Schlageter Date: August 11, 1967  
Waybill No: X 779-567  
Box No: \_\_\_\_\_  
Remarks: \_\_\_\_\_

August 14, 1967

Miss Leanne B. Heath  
Heath's Gallery  
62 Ponce de Leon Avenue, N. E.  
Atlanta, Georgia 30308

Dear Miss Heath:

Thank you for your letter and the check.

I am pleased that you have had success with the Shahns and hope that it continues. You may retain the balance until the latter part of this month, but we will need every unsold item not later than the third of September as there are two major museum exhibitions scheduled for the early part of the new season. Please bear this in mind. In the event that you would be interested in graphics by Abraham Rattner, these will be available to you since he has just delivered a group of new lithographs in color and we still have examples of the previous prints, as well as drawings and watercolors.

Do let us hear from you.

Sincerely yours,

P. S. While the gallery is officially closed until September 6th, there is someone on duty daily during the vacation periods and all shipments and correspondence will be taken care of at our end.

EGH:rs



# PAINTINGS BY JOHN MARIN

## OWNED BY THE DOWNTOWN GALLERY

### WATERCOLORS

<u>TITLE</u>	<u>DATE</u>	<u>SIZE</u>	<u>FORMER OWNERS</u>
DOWNTOWN, NEW YORK	1911	17½x14	
LANDSCAPE	1912	16x13½	John Farrar
INCOMING FOG, SMALL POINT, MAINE	1914	16½x14½	Zierler Collection
HILLS	1918	19x16	Vassar College
LANDSCAPE	1923	13 5/8x16½	Vassar College
STONINGTON HARBOR SERIES (verso)	1923	16x13 5/8	Vassar College
LOBSTER SHACK, DEER ISLE	1923	19 3/4x17	
NASSAU STREET	1924	22x17½	Kraushaar Gallery
WOOLWORTH BUILDING	1925	7½x8	Goldsmith
SAILBOAT AND EVERGREEN	1928	14½x18	
NEW YORK	1929	8x10½	
GREY ROCK, BLUE GREY SEA & BOAT	1938	20½x14 3/4	
BATHERS	1939	9½x7½	
OCEAN AND LAND, MAINE SERIES	1939	20½x15	Jack Lawrence
ROUGH SEA, OFF CAPE SPLIT, MAINE	1941	23½x13½	
SUNSET MAINE OFF CAPE SPLIT	1948	14x10½	
TUNK MOUNTAIN SERIES #3	1949	20½x15	Milton Kramer
SACO FALLS	1950	13 3/4x9½	
MOVEMENT IN GREYS	1950	20 5/8x15½	
SEA PIECE	1951	20x14	
FROM NEW YORK HOSPITAL	1952	15½x11½	
AUTUMN ON THE ROAD TO DEBLOIS #28	1952	19x14½	Loeb
<u>CRAYONS</u>			
NEW YORK EXCHANGE	1924	9x11	
MOVEMENT - CIRCUS HORSES	1942	11½x10	A. Kanof
<u>OILS</u>			
CAPE SPLIT, MAINE	1945	28x22	Mrs. Cutting Collection

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August 10, 1967

Mr. S. Dillon Ripley  
Litchfield, Connecticut

Dear Mr. Ripley:

Now that I have become a scholar in ornithology, I am enclosing two clippings which I discovered in two issues of the Christian Science Monitor, which you may or may not receive.

I want to extend my added thanks to you and Mrs. Ripley for a delightful afternoon - to say nothing of the much-needed course in sex. If and when I can manage to get out to Newtown before my so-called vacation ends, I will get in touch with you and hope that you and the family can visit me there and see my pre-revolutionary house.

With best regards..

Sincerely yours,

EDH:rs

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As I am in and out frequently, all mail addressed to the gallery will be picked up directly without being forwarded to any other address.

I look forward to your visit.

Sincerely yours,

BGH:rs

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August 3, 1967

Miss Jenifer Newhall  
609 South Valley Forge Road  
Wayne, Pennsylvania 19087

Dear Miss Newhall,

Thank you for your letter and resume.

Mrs. Halpert, who left on vacation the other day (the gallery being closed for the summer), asked me to write that she is sorry but she is not considering any present addition to the staff. She suggests that you try the Museum of Modern Art (11 West 53rd Street); or Betty Chamberlain at the Art Information Center (23 West 56th Street), she being particularly knowledgeable in the field.

Sincerely yours,

Howard Ross



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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

August 17, 1967

Mr. Sam Cantey, III  
Vice President  
The First National Bank  
P. O. Box 2260  
Fort Worth, Texas 76101

Dear Mr. Cantey:

The ink painting by Yasuo Kuniyoshi entitled FLESH FLY, 1947,  
measuring 28" by 22" has a current insurance valuation of  
\$3500.00.

Sincerely yours,

BGH:rs



International  
Exposition  
HemisFair'68®

421 S. Alamo, P. O. Box 1968  
San Antonio, Texas 78206  
Telephone 512 CA 5-2011  
Cable: HEMISFAIR  
Registered: Bureau of  
International Expositions

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purchaser is living, it can be assumed that the information  
is published 60 years after the date of sale.

August 21, 1967

Mrs. Edith G. Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, N. Y.

Dear Edith:

It was marvellous being with you last week - you have renewed my  
flagging enthusiasm. I feel, the idea of utilizing the "melting  
pot"-approach to the protest show gives it infinitely more signi-  
ficance. I definitely feel now, that we should anticipate utili-  
zing the exhibition for the entire 6 months of the Fair. I would  
very much appreciate any publicity, that you could get down to  
me regarding yourself, selections for the exhibit, etc. I don't  
think, it would hurt disseminating some of this information early.

Incidentally, I have not, as of yet, discussed it with him, but  
if you feel, that my cousin, Alan Groh at the Stable Gallery,  
could be helpful, in suggesting ops and pops material for the  
exhibit, I will have him contact you.

Once again, thank you, take care of yourself, and my very best!

Sincerely,

  
Pic Swartz  
Director of Cultural Exhibits

PS/an





July 30

Dear Edith -

Found you a  
spot to vacation -  
island of Corsica! I'm  
beginning to feel like an  
ex-patriate. Home about  
the end of August. Working  
away here. Love



ARE YOU  
ADDRESS



Mrs. E. G. HALPERT  
Downtown Gallery  
Ritz Towers  
Park Ave. & 57<sup>th</sup> Street  
New York, New York

JACK

Lawrence U.S.A.

A CORNER OF THE RIBBESDALE ROOM AND  
THE COCKTAIL LOUNGE, CAVENDISH HOTEL  
Jermyn Street, St. James's, London, S.W.1.  
Tel: WHI 2111, Telex: 263187  
Telegrams: Rosatel, London, S.W.1.

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searchers are responsible for obtaining written permission  
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established after a reasonable search whether an artist or  
collector is living, it can be assumed that the information  
may be published 60 years after the date of sale.

**Attention:** Registrar  
**Mailing address:** P. O. Box 2365, Fort Worth, Texas 76101  
**Delivery address:** 3501 Camp Bowie Boulevard  
**Telephone:** AC 817 PE 8-1933

No. 3 Date August 23, 1967

No. 19

Date August 23, 1967

From: The Downtown Gallery  
465 Park Avenue, New York, New York  
 By: Allen Carter Museum of Western Art

For the purpose of: **Exhibition of American Painting**

Dates: September 14, 1967 through November 19, 1967

Museum Number	Artist, Title, Medium, Dimensions, Date	(If the curatorial data as listed is not exact and correct, please add to or change)	*Insurance Evaluation
	Arthur Dove, SUN ON WATER, charcoal, c. 1912		\$ 3,500.00
	Arthur Dove, BARN INTERIOR # 2, charcoal, c. 1917		\$ 3,500.00
	Arthur Dove, STOVE PIPE, oil, 1918		\$ 4,500.00
	Arthur Dove, TEN CENT STORE, collage, 1924		\$ 7,500.00
	Arthur Dove, SEASIDE, collage, 1925		\$ 7,000.00
	Arthur Dove, COLORED DRAWING IN OIL, oil, 1929		\$ 7,500.00
	Arthur Dove, MOON STUDY, water color, c. 1935		\$ 2,000.00

Permission is granted for above loan:

**LENDER:**

**Signature:** \_\_\_\_\_

[illegible]

Date \_\_\_\_\_

Credit line in publication or exhibition to read: "\_\_\_\_\_"

\*Please insert evaluation. If Aston Carter Museum is Borrower, Insurance will be carried wall-to-wall by ACM.



# THE FIRST NATIONAL BANK OF FORT WORTH

SAM CANTEY, III ■ VICE PRESIDENT

FORT WORTH, TEXAS 76101



7 August 1967

Mrs. Edith Gregor Halpert  
Director  
The Downtown Gallery  
465 Park Avenue  
New York, N. Y. 10022

Dear Edith:

It was nice to have the visit with you when you were here and I am only sorry we did not get to see more of you. I mentioned, while you were here, that I would like to have, for insurance purposes, an evaluation on the drawing "Flesh Fly", Ink, 28 x 22 by Yasuo Kuniyoshi.

I am enclosing a statement which I hope will make it easier for you to just fill in the amount and sign your estimate so that I may turn it over to the insurance agent. I am not looking for any phenomenal value, merely what it would cost to buy another comparable drawing by Kuniyoshi.

Sincerely,

  
Sam Cantey, III

SBCIII:cld  
Enclosures

not to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



7 August 67

Dear Edith,

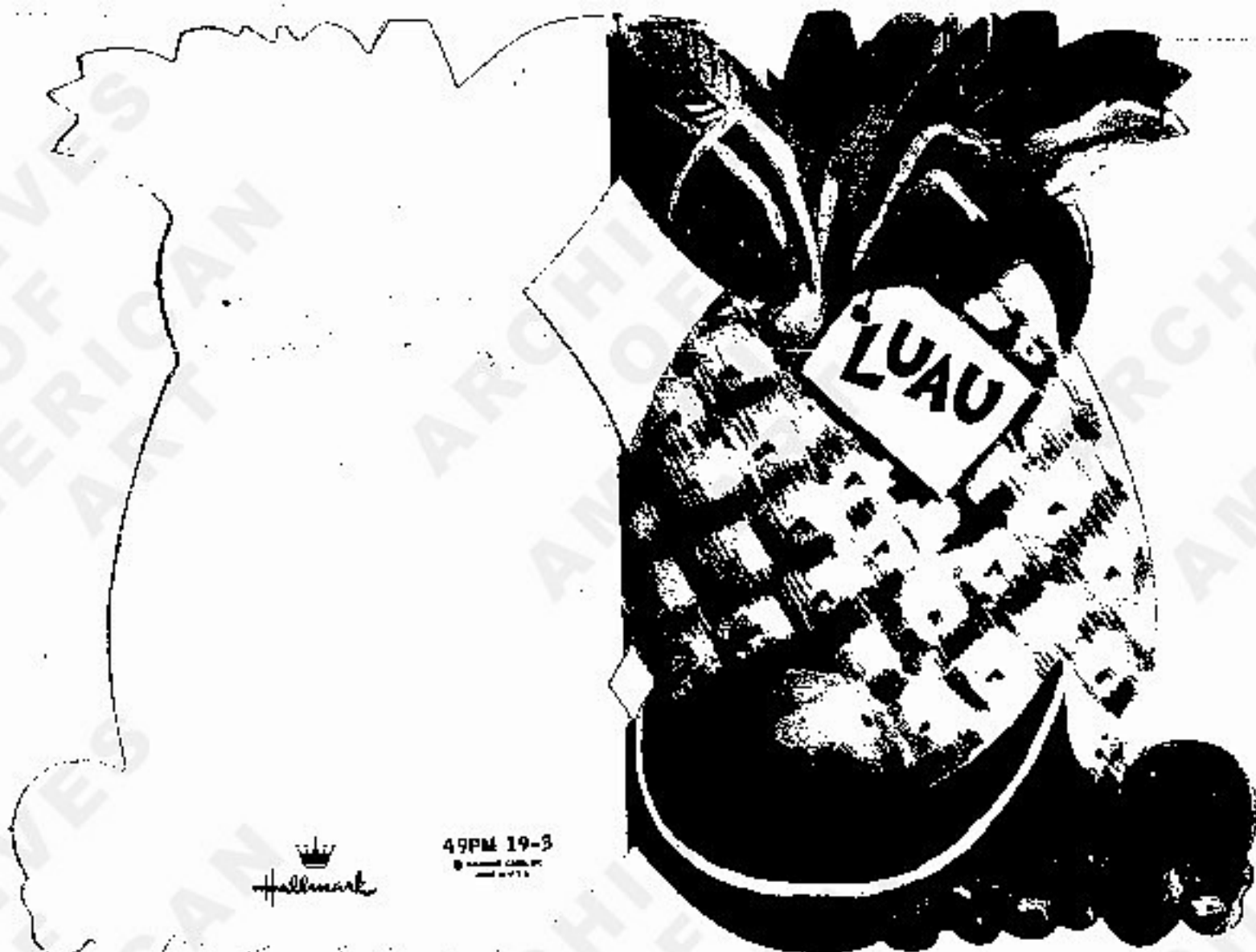
Four paintings at the packers & shippers today should arrive prior to 15 August as requested. Also, here are duplicate photos of each painting being shipped. As you will have two of each -

- (90) S 1. "OUT THERE" 44x46 - 1967 \$1,200 -  
LIQUITEX + OIL
- (98) S 2. "VIEW" 48x40 - 1967 \$1,200 -  
LIQUITEX + OIL
- (92) S 3. "HIGH" 36x54 - 1967 \$1,200 -  
LIQUITEX + OIL
- (91) S 4. "TREK" 32x36 - 1967 ~~\$1,200~~  
LIQUITEX + OIL \$900 -

P.S. I am taking the entire Aloha,  
family to its island of LANAI  
for 10 days of camping out - I  
completely out of touch from  
11 AUG. to 19 AUG. S.B.



rise to publishing information regarding sales transactions, senders are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information will be published 50 years after the date of sale.



P.S. As we have had two requests for all the material on John Storrs, would you be good enough to advise me what whether you're actually planning to publish the article you mentioned on several occasions. I will be grateful for word from you in the very near future.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# American Republic Insurance Company

ROBERT G. HARPER, Executive Vice President and Treasurer



NATIONAL HEADQUARTERS: DES MOINES, IOWA  
WATSON POWELL, JR., PRESIDENT

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 22, 1967

The Downtown Gallery, Inc.  
465 Park Avenue  
New York, New York 10022

In May of this year, this Company purchased from your Gallery the George L. K. Morris painting "Connecticut Shore."

At our request our entire collection of paintings and sculpture was recently carefully examined by Mr. Donald Halley, Assistant Director Des Moines Art Center. Among his recommendations was the following concerning the painting by George L. K. Morris:

"This has abrasions at both top corners, and paint losses at extreme top edge on the left, and extreme right edge at top and near bottom. If the artist would be willing to undertake the restoration, it would be worth having done."

Will you please undertake the responsibility of contacting Mr. Morris concerning this recommendation and let us know what arrangements can be made to complete the work suggested by Mr. Halley.

Also, for our files, we need biographical information on Mr. Morris. We maintain extensive files on each painting and artist, and we note that we do not have any material on Mr. Morris. We would appreciate receiving anything you have.

R. G. Harper

RGH:al

cc: Mr. Donald Halley  
Des Moines Art Center

August 28, 1967

Mr. Charles Le Clair, Dean  
Tyler School of Art of Temple University  
Beech and Penrose Avenues  
Philadelphia, Pennsylvania 19126

Dear Mr. Le Clair:

In checking through our consignment invoice records I find that on February 2nd of this year we sent you two silk-screen prints by Ben Shahn, *ECCESTASTES CHAR II*, VSE 9, 1966

According to our invoice these were to have appeared in two shows held simultaneously - Philadelphia and Rome - from April 15th to June 25th.

Since so many months have elapsed I wonder whether you would be good enough to report on these two consignments, particularly so, as we have no prints left of this edition.

Although the gallery is closed for the two summer months, I'm here almost daily to check on incoming correspondence and deliveries. May I hear from you?

Sincerely yours,

BGH/rs

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.



*Chen*

August 11, 1967

✓  
Mr. Jacob Schulman  
97 North Main Street  
Gloversville, New York 12078

Dear Jack:

Guess what! I am at the gallery where I have been spending an average of six days a week trying to get the place organized and arranging outgoing exhibitions - many making their initial presentation with the idea of starting an American Collection - and of course insisting on a Downtown Gallery show. As you may recall, I discussed with you my new plans for the future and if you should be planning a trip to New York City would you let me know so that I could prepare the material for your advice?

It will be good to see you and I look forward to the visit.

With best regards.

Signed as ever.

EOH:re

Skowhegan School of Painting and Sculpture  
331 East 68th St., New York, N.Y. 10021

MINUTES  
MEETING OF THE  
BOARD OF TRUSTEES

DATE: Friday, August 11, 1967  
PLACE: Red Farm, Skowhegan, Maine

PRESENT: Kingsbury Browne, Jr., H. King Cummings, Willard W. Cummings, John Eastman, Jr., William Philbrick, Anne Poor, Henry Varnum Poor, Edward H. Turner and Joan C. Franzen, Secretary of the Board. Also present was Blanche Look, Recording Secretary.

The meeting was opened by President Willard W. Cummings at 10:05 A.M.

1. Minutes of the April 4, 1967 Meeting

VOTED: It was unanimously voted to approve the minutes of the April 4 meeting as submitted.

2. President's Report

The school is running more smoothly than ever before. The faculty is excellent and the visiting artists have been great. The capacity student body of 67 is as fine a group as the school ever had. The working conditions and living area have been improved.

Ben Shahn has been in residence since early July. Mr. Shahn continues to be most helpful to the school. He has already been interviewed by two major newspapers.

Marguerite Zorach visited for several days. She gave to the school William Zorach's compressor and carving tools. In connection with the second Old Dominion Foundation \$50,000 Matching Funds Grant, King Cummings has been unofficial chairman of the drive and has sparked us to raise the sum, cash or pledges to be paid before December 31st, by the end of our fiscal year, October 31st.

Willard Cummings said that the school has the highest caliber faculty and students because of the Trustees' work and dedication and extended thanks to the Trustees.



# AMON CARTER MUSEUM OF WESTERN ART

Attention: Registrar  
Mailing address: P. O. Box 2365, Fort Worth, Texas 76101  
Delivery address: 3501 Camp Bowie Boulevard  
Telephone: AC 817 PE 8-1933

## LOAN REQUEST - RECEIPT - SHIPPING FORM CONTEMPORARY

No. 16 Date August 23, 1967

### LOAN OF THE FOLLOWING OBJECTS IS REQUESTED:

From: The Downtown Gallery  
445 Park Avenue, New York, New York  
By: Amon Carter Museum of Western Art

(AS A LOAN UNDER THE CONDITIONS NOTED ON THE BACK OF THIS FORM)

For the purpose of: Exhibition of American Painting

Dates: September 14, 1967 through November 19, 1967

Museum Number	Artist, Title, Medium, Dimensions, Date	(If the curatorial data as listed is not exact and correct, please add to or change)	*Insurance Evaluation
	Charles Sheeler, STUDY FOR BARN ABSTRACTION, tempera, 1946		\$ 7,500.00
	Charles Sheeler, ABSTRACTION, tempera, 1948		\$ 4,500.00
	Charles Sheeler, CANYONS, oil, 1951		\$ 20,000.00
	Charles Sheeler, BARN & SILO, tempera on plexiglas, 1951		\$ 5,000.00
	Charles Sheeler, FISHERMAN'S WHARF, tempera on plexiglas, 1956		\$ 4,500.00
	Charles Sheeler, BARN DECORATION, tempera on plexiglas, 1959		\$ 5,000.00
	Charles Sheeler, SKYLINE, tempera, 1 1/2" x 2 1/2", 1950		\$ 5,000.00
	Charles Sheeler, THE GREAT TREE, ink, 6 3/4" x 4 3/4", 1956		\$ 1,800.00

Permission is granted for above loan:

LENDER:

Signature: \_\_\_\_\_

Title: \_\_\_\_\_

Date: \_\_\_\_\_

Credit line in publication or exhibition to read: "\_\_\_\_\_"

\*Please insert evaluation, if Amon Carter Museum is borrower, insurance will be carried wall-to-wall by ACM.



CONCORDIA  
SEWARD, NEBRASKA  
68434



TEACHERS COLLEGE  
800 NORTH COLUMBIA AVENUE

August 16, 1967

The Downtown Gallery  
465 Park Ave.  
New York, New York 10022

ATTENTION: Edith Halpert

Dear Mrs. Halpert:

I have just read the letter of July 11, 1967 from Mr. John F. Scott of Aetna Life and Casualty. It is a copy of the letter to you in which he suggested that Valparaiso University, Concordia Teachers College at River Forest, Illinois and Concordia Teachers College at Seward, Nebraska share equally the \$75.00 for repairing the painting Three Figures by Abraham Rattner.

This proposition is acceptable to us, and we will send \$25.00 as our share of the repair cost.

I am sorry that I was unable to reply in the matter before this time. I was in Europe for the summer and had asked that correspondence in the matter be given to our business manager; unfortunately, however, this letter was not turned over to him.

I will see to it that you receive our payment shortly.

Sincerely yours,

*Richard Wiegmann*

Richard Wiegmann  
Director, Koenig Art Gallery

cc: Mr. John F. Scott

*Concordia Teachers College*  
*2/14/68 - No other monies received*

*\$25.00 Received 2/27/68*

For publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



August 1, 1967

Mr. Carroll Hogan  
40 East 89th Street  
New York 10028

Dear Carroll,

Where are you? I've been waiting impatiently for the figures  
you have promised, as well as a return visit to check other items  
of which photos and full information were not in the books the  
day you were here.

As it is imperative to get the figures almost immediately I am  
writing to ascertain what your plans are in this connection.  
(You know of course that I consider the service professional and  
expect to be charged.

Sincerely yours,

P.S. I have left messages with your answering service on four or  
five occasions with no results.

7/29/67

Dear Mr. Miller,

My bride received the prints  
and was charged \$10.85 for  
shipping charges.\*

I have reimbursed her and  
have deducted this sum from  
the bill. I am enclosing check for

\* I have it on good authority that  
shipping people often collect  
at both ends for no reason  
at all



2/  
When are you moving? - and  
have you decided where? We  
hope to be in New York briefly this  
fall and hope to see you then.

Living sends his love too -

Fondly

Doris.

# ANON CARTER MUSEUM OF WESTERN ART

Attention: Registrar  
 Mailing address: P. O. Box 2365, Fort Worth, Texas 76101  
 Delivery address: 3501 Camp Bowie Boulevard  
 Telephone: AC 817 PE 8-1933

## LOAN REQUEST - RECEIPT - SHIPPING FORM CONTEMPORARY

No. 18 Date August 23, 1967

LOAN OF THE FOLLOWING OBJECTS IS REQUESTED:

From: The Downtown Gallery  
445 Park Avenue, New York, New York  
 By: Anon Carter Museum of Western Art

(AS A LOAN UNDER THE CONDITIONS NOTED ON THE BACK OF THIS FORM)

For the purpose of: Exhibition of American Painting

Dates: September 14, 1967 through November 19, 1967

Museum Number	Artist, Title, Medium, Dimensions, Date	(If the curatorial data as listed is not exact and correct, please add to or change)	*Insurance Evaluation
	William Zorach, DAWN, GRANADA, water color, 15" x 22", 1942		\$ 1,000.00
	William Zorach, NEW HORIZON, bronze, 1951		\$ 12,000.00
	William Zorach, MERMAID, marble, 1966		\$ 7,500.00
	William Zorach, DIVA, bronze, 1960		\$ 10,000.00
	William Zorach, HEAD OF CHRIST, bronze, 1963		\$ 4,000.00
	William Zorach, MARGUERITE COMBING DANLOY'S HAIR, corte crayon, 30 1/2" x 22", 1929		\$ 1,200.00

Permission is granted for above loan:

LENDER:

Signature: \_\_\_\_\_

Title: \_\_\_\_\_

Date: \_\_\_\_\_

Credit line in publication or exhibition to read: "\_\_\_\_\_"

\*Please insert evaluation. If Anon  
 Carter Museum is Borrower, insurance  
 will be carried wall-to-wall by ACM.

rior to publishing information regarding sales transactions,  
 researchers are responsible for obtaining written permission  
 from both artist and purchaser involved. If it cannot be  
 established after a reasonable search whether an artist or  
 purchaser is living, it can be assumed that the information  
 is published 60 years after the date of sale.



August 29, 1967

Mrs. Joan Ankrum  
Ankrum Gallery  
910 N. La Cienega Blvd.  
Los Angeles, California 90069

Dear Joan:

The bookkeeper was good enough to come in and I am now enclosing the check together with our purchase invoices. All the payments here apply to the LORCA and BORDEN series for which the clients have paid in full.

There are also some earlier sales which will have to be checked as to final payments and these should be completed by next week when the bookkeeper will come in again.

Incidentally, did you have the four Brodersons photographed before you had your bright son pack them for very careful shipment? If not, we will have to attend to this immediately.

I am so pleased that you are happy with your new quarters and are getting completely organized. I hope to be able to report the same condition here after a couple of weeks with my new temporary assistant who is on his way from California.

Give my love to Morris, to yourself and to Bill.

As ever,

MOH:rs

For to publishing information regarding sales transactions, artists are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



**State of New Jersey**  
**DEPARTMENT OF EDUCATION**

*Street Address*

NEW JERSEY STATE MUSEUM  
W. STATE STREET  
TRENTON, NEW JERSEY

*Mailing Address*

STATE OF NEW JERSEY  
THE STATE MUSEUM  
CULTURAL CENTER  
TRENTON, N.J. 08625

August 31, 1967

Mr. Howard Rose  
The Downtown Gallery  
465 Park Avenue  
New York, New York

Dear Mr. Rose:

I returned today from my vacation and will attempt to the matter of shipping the Demuth MME. DELAUNOIS out this morning, REA air, collect.

Thank you so much for being so cooperative for Focus on Light. The exhibition has been quite successful and the Downtown Gallery's participation was quite necessary in making it so.

Sincerely yours,

Leah Phyfer Slosberg  
Curator of Art

LPS:cd

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission not both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information by be published 60 years after the date of sale.



# WALKER ART CENTER

Lyndale Avenue South

Minneapolis, Minnesota 55403

377-6234

Martin L. Friedman, Director

not to publishing information regarding sales transactions, procedures are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

7 August 1967

Mrs. Edith Halpert  
Downtown Gallery  
465 Park (Ritz Concourse)  
New York, New York

Dear Edith:

Thanks for your note.

I'm making efforts to catch up on important projects before leaving for Europe this weekend so I know you will excuse my rather abbreviated reply.

There is one point regarding our tape project which I would like to clarify. We are asking only for permission to use the tapes; in other words we need only the artists' authorization or that of his estate. Copies of the tapes are already in our reference collection.

Should you hear from Mrs. Davis I would appreciate your contacting David Ryan since ~~he~~ would like to begin with this project as soon as possible.

Please extend my warmest sympathy to Mrs. Sheeler.

With best regards,



Martin Friedman  
Director

MF/dr



# AMON CARTER MUSEUM OF WESTERN ART

Attention: Registrar  
Mailing address: P. O. Box 2365, Fort Worth, Texas 76101  
Delivery address: 3501 Camp Bowie Boulevard  
Telephone: AC 817 PE 8-1933

## LOAN REQUEST - RECEIPT - SHIPPING FORM

### CONTEMPORARY

No. 7 Date August 23, 1967

LOAN OF THE FOLLOWING OBJECTS IS REQUESTED:

From: The Downtown Gallery  
465 Park Avenue, New York, New York  
By: Amon Carter Museum of Western Art

(AS A LOAN UNDER THE CONDITIONS NOTED ON THE BACK OF THIS FORM)

For the purpose of: Exhibition of American Painting

Dates: September 14, 1967 through November 19, 1967

Museum Number	Artist, Title, Medium, Dimensions, Date	(If the curatorial data as listed is not exact and correct, please add to or change)	*Insurance Evaluation
	John Marin, WEEHAWKEN SEQUENCE # 7, oil, 1903		\$ 10,000.00
	John Marin, INCOMING FOG, SMALL PT., ME., water color, 1914		\$ 9,500.00
	John Marin, LANDSCAPE, water color, 1912		\$ 9,500.00
	John Marin, NASSAU STREET, water color, 1924		\$ 12,000.00
	John Marin, OCEAN AND LAND, ME. SERIES, water color, 1939		\$ 15,000.00
	John Marin, MOVEMENT - CIRCUS HORSES, crayon, 1942		\$ 9,000.00
	John Marin, AUTUMN ON THE ROAD TO DEBLOIS # 2, water color, 1952		\$ 13,500.00

Permission is granted for above loan.

LENDER:

Signature: \_\_\_\_\_

Title: \_\_\_\_\_

Date: \_\_\_\_\_

Credit line in publication or exhibition to read: "\_\_\_\_\_"

\*Please insert evaluation. If Amon Carter Museum is borrower, insurance will be carried wall-to-wall by ACM.

Print in publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



August 30, 1967

Sister Magdalena (Art Department)  
Nazareth College Arts Center  
4245 East Avenue  
Rochester, New York 14610

Dear Sister Magdalena:

Much to my chagrin, I just discovered the incomplete list we made for the exhibition you are planning in October. This was in the desk drawer of my ex so-called assistant who was to have attached the photographs I had promised to send to you. I am now arranging with our photographer to have these printed promptly together with the additions of work by Marin, Shahn and others.

Also, I would appreciate getting the actual figure of running feet to guide me in the further selection - aside from the space allotted to the Rattner tryptich.

You know, of course, that all the expenses involved in packing, shipping (both ways) and insurance are assumed by the consignee. I believe I mentioned that to you during our visit.

It was a great pleasure to meet you and your associate.

Sincerely yours,

BOH/rs

Starling Rd. Chazyville, N.Y.  
 TANGLEWOOD IN THE BERKSHIRES The 6,000  
 seat Music Shed during a Sunday afternoon concert  
 by the world famous Boston Symphony Orchestra  
 with crowds listening from the Great Lawn of the  
 beautiful 210 acre estate in Lenox, Mass.



Dear Edith,  
 Hope this finds you well  
 and spending a pleasant  
 summer.

All goes well with us.  
 I am in the country with  
 Mickey's sister, while  
 Mickey comes up for long  
 week-ends. Our new apart-  
 ment is progressing slowly  
 but surely. Love,  
 Edith + Mickey

Post Card

Mrs. Edith Helfert  
 465 Park Ave.  
 N.Y.C.

N.Y.

Annexed

Not to publishing information regarding sales transactions,  
 researchers are responsible for obtaining written permission  
 from both artist and purchaser involved. If it cannot be  
 established after a reasonable search whether an artist or  
 purchaser is living, it can be assumed that the information  
 may be published 60 years after the date of sale.



August 23, 1967

Mr. Sylvan Cole  
A A A Gallery  
605 Fifth Avenue  
New York, New York

Dear Sylvan:

In checking our consignment invoices, I find that the two Ben Shahn prints have not as yet been returned to us.

In reply to my previous letter you stated that they were forwarded to Sweden for exhibition. This was way back Nov., 66. Will you please advise me when we may expect these- hopefully before the new season commences. While the Gallery is officially closed, there is someone here at all times to accept delivery or mail.

Sincerely yours,

EGS:ks

or to publishing information regarding sales transactions, artists are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

*new there  
note*

*[Signature]*

August 24, 1967

Fortune Magazine  
Time-Life Building  
New York, New York 10020

Att: Miss Nancy McNulty

Gentlemen:

In referring to our consignment folder I find that on May 24, at your request- we sent for exhibition the following works by Ben Shahn:

MAN ASLEEP, 1949 (gouache)  
SINGER SEWING MACHINE SERIES (30 drawings)

Since the gallery is closed for the summer months, I have been going through a good deal of the material in preparation for the new season and wonder when we may expect delivery. Won't you please write upon receipt of this letter?

Sincerely yours,

EGH:rs



July 28, 1967

Mrs. Raymond D. Nasher  
3505 Republic Bank Tower  
Dallas, Texas 75201

Dear Patsy,

At last you will have the current insurance valuations, which you will note are in the lower range. I have been advised by several insurance experts that millions are wasted annually on exaggerated valuations which are checked thoroughly before indemnification is set and paid. Consequently, I was most conservative in this case so that you can save the money for other purposes, but you can safely add 10% if you so desire.

And now, please accept my belated thanks for the delightful visit. Also, believe it or not, the plane went through all the rain and fog and landed only fifteen minutes late.

I look forward to seeing you and Ray in the big city early in the fall.

Love,

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or artwork is living, it can be assumed that the information may be published 50 years after the date of sale.



MINUTES, cont'd.

Page Five

5. New Construction Needed

Mr. Eastman feels that the recreation building should be given top priority for new construction, since the students need a place to talk at night, as curfew in the studios and dormitories is 11:00. There was much discussion of the best materials for such a building.

Faculty and students feel that additional studio space and lighting improvement are needed.

Priority for needed improvements was decided thusly:

1. Recreation building
2. Lighting
3. New studio and locker space

VOTED: To go ahead when funds are in hand.

6. Fund Raising Master Plan

Mr. Eastman reported that Willard Cummings, Mrs. Franzen and he had worked out the Plan in order to have down on paper the long range fund raising program and needs. It was also felt important to have an annual calendar of fund raising events and procedures. The Plan is also for the benefit of Trustees, Advisory Committee, Junior Committee and the Governors so that each can know where they best can help in overall fund raising.

7. Winter Seminars

Mr. Eastman reported that with the help of a friend of the school, an approach was made to the Ford Foundation. No response had been forthcoming as of this meeting.

8. Skowhegan - Lenox Hill Benefit

Willard Cummings reported that the Benefit was coming along well. That about 150 artists - faculty, visiting artists and selected alumni - will be represented in the exhibition. There will be an important catalogue which will also have a few photographs of the school in it. In connection with the ads, King Cummings suggested a follow-up to possible advertisers, who are friends of the school, should emphasize how important a fine catalogue is to the school. The catalogue will be sent to every major museum, art gallery and art school in the country.

9. Twenty-fifth Anniversary Exhibition

Willard Cummings told of the hope that the exhibition open at Colby in the summer and then go on to major museums in such cities as Boston, Chicago, San Francisco, Washington and New



# AMON CARTER MUSEUM OF WESTERN ART

Attention: Registrar  
 Mailing address: P. O. Box 2365, Fort Worth, Texas 76101  
 Delivery address: 3501 Camp Bowie Boulevard  
 Telephone: AC 817 PE 8-1933

## LOAN REQUEST - RECEIPT - SHIPPING FORM CONTEMPORARY

No. 9 Date August 23, 1967

LOAN OF THE FOLLOWING OBJECTS IS REQUESTED:

From: The Downtown Gallery  
445 Park Avenue, New York, New York  
 By: Amon Carter Museum of Western Art

(AS A LOAN UNDER THE CONDITIONS NOTED ON THE BACK OF THIS FORM)

For the purpose of: Exhibition of American Painting

Dates: September 14, 1967 through November 19, 1967

Museum Number	Artist, Title, Medium, Dimensions, Date	(If the curatorial data as listed is not exact and correct, please add to or change)	*Insurance Evaluation
	Elie Nadelman, SEATED DANCER, ink, n.d.		\$ 1,500.00
	Ruben Nakian, POUTER PIGEON, marble, 1923		\$ 12,000.00
	Robert Osborne, THE ASSASSIN - BAT, pastel, 30" x 23", 1964		\$ 750.00
	Robert Osborne, ALEXANDER CALDER, pastel & charcoal, 30" x 23", 1965		\$ 975.00
	Robert Osborne, SO - CALLED CONTEMPORARY COMIC, pastel, 15" x 11", 1960		\$ 375.00
	Robert Osborne, JEAN LOUIS BARRAULT, water color, 15" x 11", 1957		\$ 375.00

Permission is granted for above loan:

LENDER:

Signature: \_\_\_\_\_

Title: \_\_\_\_\_

Date: \_\_\_\_\_

Credit line in publication or exhibition to read: " \_\_\_\_\_"

\*Please insert evaluation. If Amon Carter Museum is borrower, insurance will be carried wall-to-wall by ACM.

P.S. Mr. Miller can contact The Art Information Center, Inc.  
at 23 West 56th Street, N.Y. 10019 for free information as to  
where he can find a suitable representative. Betty Chamberlain  
is the director.

for to publishing information regarding sales transactions,  
searchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



Again, I will make sure to send you all the photographs I can possibly assemble so that you have complete data, etc.

I think it might be important for you to communicate with the Kennedy Galleries to ascertain to whom Larry Fleischman's Marins had been sold, in order to change the names of the current owner.

And so, this is it - and if there is any information you need, please do not hesitate to call on me as we are still maintaining the old records and when we learn that a Marin painting had changed hands  $\frac{1}{2}$  via exhibition lists or the annual report of museum acquisitions, including those made by gift - we enter this in our archives material all of which will finally end up at the Smithsonian Institution to which I have promised all the gallery archives.

If, by any chance, you plan to be in New York after September 6th, please let me know so that we can make a date for you to go over the photographbooks. It will be nice to see you.

Sincerely yours,

EOH:rs

August 14, 1967

Mr. Robert O. Parks  
Director, University Art Museum  
University of New Mexico  
Albuquerque, New Mexico

Dear Mr. Parks:

As the gallery is closed during the months of July and August, your letter did not come to my attention until I stopped in to go over the accumulated mail.

Fortunately, Mrs. Kuniyoshi was still in town and I succeeded in obtaining four very handsome drawings, three of which relate to New Mexico. Our photographer is returning from his vacation and promised to stop by on the fifteenth of this month when he will photograph these drawings. As soon as the prints reach us I will mail them to you together with all the pertinent data.

After you receive these prints and would like to have one or more sent to you on approval, we will be very glad to do so without any obligation on your part other than the expense involved in shipping and insurance.

I hope I will have the pleasure of seeing you at the gallery if and when you are planning to be in New York.

Sincerely yours,

ELH:rs

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



August 24, 1967

Mr. Warren Robbins  
Museum of African Art  
316 A Street, N.E.  
Washington, D. C. 20002

Dear Warren:

Now that I'm getting organized in my new apartment, I miss my Bakota sculpture desperately and wonder when you plan to return it.

Most of my other sculpture is still in cartons as I have not had time off - even during my so-called vacation period - to unpack and sort my art and books.

There is no immediate hurry as the gallery is still closed for the summer holiday but do let me know when you're planning to be in New York and put my favorite sculpture in your car. Maybe I can coax you to have dinner with me.

Sincerely yours,

EDH:rs

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

North Texas Museums Resources Council  
3501 Camp Bowle Blvd., P. O. Box 2365  
Fort Worth, Texas 76101 (817) 738-1933

August 30, 1967

Mrs. Edith Halpert, Director  
The Downtown Gallery  
465 Park Avenue  
New York, New York

Dear Edith:

Because I have used your archives and know how useful they are,  
I am reluctant to have photos from them here. The other photos  
pose no problems, but these that I am returning have all your  
documentation and I would hate to have anything happen to them.

Best regards.

Cordially,



Richard A. Madigan  
Director

RAM:gk

Enc.

or to publishing information regarding sales transactions,  
neither are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
obtained after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
is by published 60 years after the date of sale.



# AMON CARTER MUSEUM OF WESTERN ART

Attention: Registrar  
 Mailing address: P. O. Box 2365, Fort Worth, Texas 76101  
 Delivery address: 3501 Camp Bowie Boulevard  
 Telephone: AC 817 PE 8-1933

## LOAN REQUEST - RECEIPT - SHIPPING FORM CONTEMPORARY

No. 10 Date August 23, 1967

LOAN OF THE FOLLOWING OBJECTS IS REQUESTED:

From: The Downtown Gallery  
465 Park Avenue, New York, New York  
 By: Amon Carter Museum of Western Art

(AS A LOAN UNDER THE CONDITIONS NOTED ON THE BACK OF THIS FORM)

For the purpose of: Exhibition of American Painting

Dates: September 14, 1967 through November 19, 1967

Museum Number	Artist, Title, Medium, Dimensions, Date	(If the curatorial data as listed is not exact and correct, please add to or change)	*Insurance Evaluation
	Jules Pascin, LE BON SAMARITAN, oil, 1917		\$ <u>25,000.00</u>
	Abbott Pattison, CHICAGO TOTEM, brazed copper, 1966		\$ <u>5,000.00</u>
	Abbott Pattison, THE SURGEON, bronze (unique cast), base 16" x 18", 57" high, 1965		\$ <u>4,500.00</u>
	Abbott Pattison, SURGEONS CONFERRING (B11), bronze, 27" high x 23", 1965		\$ <u>4,000.00</u>
	Abbott Pattison, THE SURGEONS (S10), silver, 15" high, 1966		\$ <u>1,500.00</u>
	Abbott Pattison, SURGEON'S HEAD (S2), silver, 12 1/2" high, 1966		\$ <u>1,200.00</u>
	C. S. Price, IN THE MOUNTAINS, oil, 1943		\$ <u>5,000.00</u>

Permission is granted for above loan:

LENDER:

Signature: \_\_\_\_\_

Title: \_\_\_\_\_

Date: \_\_\_\_\_

Credit line in publication or exhibition to read: "\_\_\_\_\_"

Please insert evaluation. If Amon Carter Museum is borrower, insurance will be carried wall-to-wall by ACM.



*original  
corrected*

August 21, 1967

Mr. James Schramm  
2700 Main Street  
Burlington, Iowa

Dear Jim:

It has been a mighty long time since I have had the pleasure of seeing the Schramms. How come?

At the moment I am so deluged with requests for special shows which I have to organize for various institutions throughout the country but I am finally enforced to plead for your assistance. This is at the suggestion of Tom Tibbs who advised me that Lasansky would not break up the Nazi series of paintings shown at the Whitney Museum. However, for a very special exhibition, it is imperative for me to include Lasansky. Since Tom said you had some influence with this artist, perhaps you can suggest where I can borrow examples which have already been placed in private collections in your territory or elsewhere. On the other hand, if there are other themes associated with social problems, please suggest such substitutions. I certainly will be most grateful if you can steer me in the right direction as Lasansky already has answered a much earlier letter asserting that he will not break up the Nazi series.

Despite all the concentration on pop, op, erotica and minimal art, especially in the press and hip museums, our "old" boys and girls have become the most desirable exhibition items and even our young generation has become a drawing card. This puzzles me - and also pleases me.

We are reopening somewhat late this year so that I can have at least a few days of vacation. At the moment I have September 11th in mind and look forward to seeing you and the little woman soon after.

With fond regards.

As ever,

EGH:rs

For to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



August 22, 1967

Mrs. Louise A. Miller  
University Art Museum  
University of New Mexico  
Albuquerque, New Mexico

Dear Mrs. Miller:

About a week ago Mitchell Wilder of the Amon Carter Museum  
telephoned about the delivery to his museum, direct, of  
William Zorach's YOSEMITE FALLS, oil, and YOSEMITE FALLS,  
watercolor, at the close of the circuit of your exhibit.  
This is to officially release the two paintings to Amon Carter.

Sincerely yours,

Howard Rose

HR:rs

Jan. Feb. 24/68

August 21, 1967

Mr. William D. Paul, Jr.  
Department of Art  
University of Georgia  
Athens, Georgia 30601

Dear Mr. Paul:

I dropped in to the gallery to pick up the accumulated mail and, in checking through the files as well, I discovered the correspondence between you and "Mr." Miller which had been put in a follow-up folder by him. Incidentally, he extended his vacation and, under the circumstances, is not returning to the gallery - and I have no secretary at the present time but hope to get one (a most difficult situation in New York) early in September. This is a long explanation as to why you have had no word from me.

Due to this situation and the many special appointments I was obliged to make this summer, I have had practically no vacation period and decided therefore to postpone our opening until the 11th of September. Thus, I think it would be advisable for us to make an appointment in the latter part of the month when we may have the gallery running normally as in the past.

I believe I advised you that aside from the Smithsonian and San Antonio, we have agreed to send an exhibition to North Carolina. This has been a fascinating and trying period for us. At no time in our history have we had so many calls for exhibitions, all concentrating on our gallery list. However, I decided that I would start filling in the gaps with examples from the gallery or my personal collection - which of course is not for sale as our policy is never to compete with our consigned stock owned either by the artist or their estates. May I suggest in addition to paintings, also include drawings and some graphics as well as sculpture to present a true cross section of what the artist stands for. This will help us to some degree and all the other institutions have agreed to this arrangement.

Would you be good enough to write me well in advance as to the specific date when you plan to be in New York so that I may be prepared for your visit? It will be good to see you and I am sure that we can manage somehow, with the hope that some of the other institutions will move up their date.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



MINUTES, cont'd.

Page Four

It is expected that with help from other Trustees and friends and other possible endowed scholarships, the full \$50,000 will be earned or pledged before the end of the year.

F. Investment

Mr. Eastman listed the investments. There is no cash waiting to be invested. He suggested that more members be put on the investment committee; not to be less than 5 nor more than 7. They would not necessarily have to be members of the Board.

VOTED: Unanimously that the By-Laws be amended to provide that the members of the Finance Committee to be appointed by the Trustees may or may not be members of the Board of Trustees.

4. Additions to Plant

Willard Cummings discussed this year's construction additions: dining room, 2 added rooms to the Lord Barn, waitress' cottage, new faculty studios and 8 new painting sheds. About \$14,200 was used this summer for this construction, \$12,000 from the Avalon Foundation and \$2,200 from current income (part of the \$18,000 needed to complete this year).

In addition we had received a gift of \$2,000 from our Trustee Mrs. McCauley Conner to build a carpentry shop. The shop was one of the structures mentioned in the long range master plan as a needed building.

The total capital spent thus far this year on campus improvement and additions was \$16,200.

Henry Poor brought up the matter of the library roof, which continues to leak badly. Anne Poor motioned that Henry Poor and Willard Cummings design the new roof without fee.

VOTED: That Henry Poor and Willard Cummings design a new library roof.

William Philbrick suggested that Ken Bunker assist and offered free steel if needed.

It was agreed that the new roof had to be built and if necessary, the cost to come out of annual income.

NEIKRUG GALLERIES, INC.

Two-Twenty-Four East Sixty-Eighth Street

New York, N. Y. 10021

Marjorie Neikrug

Butterfield 8-7741-2

August 7, 1967

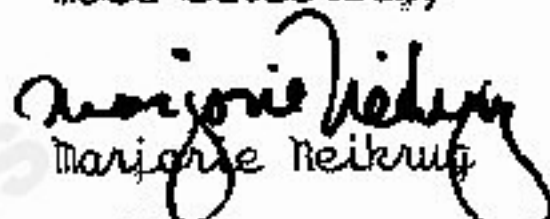
Mrs. Edith Halpert  
Downtown Gallery  
465 Park Avenue  
New York City

Dear Mrs. Halpert:

Enclosed are the photos of the Zorach sculpture which you so kindly let me have to show my client in Milwaukee. The donor has decided upon an entirely different concept. He now wants sculpture which expresses life and motion.

I appreciate your cooperation.

Most sincerely,

  
Marjorie Neikrug

mn:kb  
encl.

view to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



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#### Conditions Governing the Receipt of Loans

Objects lent to the William Hayes Ackland Memorial Art Center for exhibition shall remain in its possession for the time specified in the receipt, but may be withdrawn from exhibition at any time by the Director or by action of the University. Loans will be returned to the owner or lender or his or her duly authorized agent or representative. The right of the Museum to return any property or loan prior to the expiration of the loan period indicated in the receipt may be exercised upon giving due notice to the owner and/or his duly authorized representative.

Under the terms of this agreement the William Hayes Ackland Art Center will exercise the same care in respect to loans as it will in the safekeeping of its own property and shall not be otherwise responsible for said property. Objects lent to the William Hayes Ackland Art Center will be insured under a floater policy maintained by the University except in cases where the lender prefers to keep his own insurance in effect for the period of the loan, or where some other agreement in regard to insurance is entered into between the lender and the Center. Such agreement should be noted at the bottom of this page. The Center will insure loans at the valuation requested by the lender, which request must be in writing. When written notice of valuation is not given the Museum will insure loans at its own estimated valuations. The insurance referred to excludes loss or damage caused by war, invasion, hostilities, rebellion, insurrection, confiscation by order of any Government or public authority, risks of contraband or illegal transportation and/or trade. In case the lender's insurance is in effect the Center will not accept the responsibility for any errors or deficiencies in information furnished to the lender's insurers, or for lapses in insurance coverage, arising from this practice.

In the case of the death of the lender, the legal representative of the deceased should notify the Director of the Center forthwith giving his full name and address in writing. Such legal representative shall present proof of his authority, any necessary tax waivers and such other documents and instruments as the Center may require.

#### Conditions Governing the Receipt of Gifts:

1. All objects are received pending final decision as to acceptance by the Center.
2. All gifts regarded as *absolutely unrestricted* unless special exception is made by the donor and agreed to by the Center.

Unless instructed in writing to the contrary, it is understood that objects lent or given to the William Hayes Ackland Art Center may be photographed, sketched or reproduced.



REYNOLDS, RICHARDS, ELY & LAVENTURE

ATTORNEYS AND COUNSELORS AT LAW

68 WILLIAM STREET  
NEW YORK, N.Y. 10005

VICTOR H. Mc CUTCHEON  
1911-1948

ALFRED ELY  
1954-1959

WALTER B. LOGAN  
COUNSEL

OLIVER C. REYNOLDS  
GEORGE H. RICHARDS  
FREDERIC W. GIRDNER  
WILLIAM B. LAVENTURE  
THOMAS NICHOL, JR.  
CHARLES L. FLEMING  
RICHARD L. MORGAN  
RICHARD P. MADLEY  
SAMUEL R. DAVIS  
JOSEPH R. BRAMBIL  
LOUIS A. TRAPP, JR.  
RICHARD G. BRODRICK

August 2, 1967

Mrs. Edith G. Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York

Dear Edith:

I acknowledge with thanks receipt of your receipt to Musya Sheeler dated August 1, 1967 for two frames containing four pencil drawings each of Schamberg; two watercolor landscapes by Charlotte Keeler; and one watercolor "Cape Cod" by Charles Sheeler. I understand these were delivered to you by Musya shortly before her accident in May. Let me know if this is not correct.

Do you know whether these belonged to Charles at the date of his death? I imagine they did. If so, can you give me your opinion of the fair market value of them at the time of his death.

Sincerely,

*Bill* LaVenture

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# DES MOINES ART CENTER

GREENWOOD PARK, DES MOINES, IOWA 50312 277-4408

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 1, 1967

Miss Tracy Miller  
Secretary to the Director  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Miss Miller:

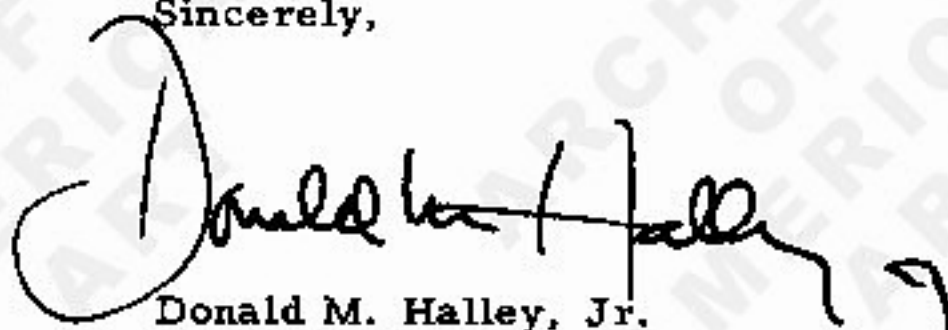
Many thanks for your recent letter, which I find on returning from vacation.

1433

The Zorach sculpture in our collection, of "The Artist's Daughter" is in Maine granite, 15 inches high, and was purchased by the Art Center in 1953. Enclosed is one of the latter Bulletin illustrations of the work, in the event that it may help with your identification. We have no records of exhibition of the sculpture prior to 1953.

Your help with this is very much appreciated.

Sincerely,



Donald M. Halley, Jr.  
Assistant Director

6/100.

DMH/go  
Enc: 1

August 1, 1967

Mrs. Joan Ankran  
Ankran Gallery  
657 N. La Cienega Blvd.  
Los Angeles, California

Dear Joan,

Although the gallery is closed officially, I have been working at the usual pace, and to date have had no vacation.

The book-keeper has been away all summer and will not return until late August or September. I will then send you a detailed report, together with purchase invoices and a check for the balance due (on those items that have been paid for completely) after deducting the \$8,000.00 I sent you.

If you need some money urgently let me know and I'll send an additional check.

I believe Tracy wrote to you regarding some new paintings by Morris for our opening exhibition in September -- when the entire staff will be here at work. However, we must have them very shortly, as it is important to get the catalogue started and the ads placed -- in most instances a month in advance.

Do let me know what's cooking up your way and how you, Bill and Morris are doing.

Love to you all.

Price to publisher information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.



August 29, 1967

Miss Ala Story  
June Mountain  
Great Barrington, Massachusetts

Dear Ala:

This has been a murderous summer for me for many reasons  
including the fact that my secretary was obliged to leave  
(without notice) because of an emergency. In addition, the  
so-called assistant left shortly after - much to my delight -  
leaving the worst mess of papers which, despite the many  
evenings which I spent, I have not as yet completely organized.  
At this point I am considering switching from an art gallery  
to a haberdashery shop.

To further dramatize the situation, Mrs. Weber refuses to remove  
any of her husband's work from her home. Quite a few which  
you had selected are included in this group. However, since  
your show is scheduled for February, I hope that when I'm  
re-staffed here I can manage to pay the lady a personal visit  
using the old ruse of hiring a limousine in which I can bring  
back the paintings which I will try to get off the walls.

And so, let's both keep our fingers crossed. In any event,  
I am sure we can get substitutions from collections of  
vitally necessary.

I hope you and Margaret are having a pleasant summer - unlike mine.

As ever,

EH:rs



JAMES S. SCHRAMM POST OFFICE BOX 727 BURLINGTON, IOWA

August 29, 1967

Dear Edith:

Upon returning from a two weeks visit with our children and grandchildren I find your August 21st letter today asking for suggestions on how to obtain the loan of examples of Lasansky's work for an exhibition you are planning that apparently deals with "social problems."

So far as I know the Nazi Drawings are the first and only work Mauricio has done dealing with such a theme and for the next year or two, perhaps longer, the entire group of thirty drawings are committed for exhibition in various parts of the United States and abroad. It would not be difficult for you to borrow from private collectors such as ourselves and from institutions such as the Des Moines Art Center, which have several excellent examples of Lasansky's work but none that I can think of deal directly with "social problems."

The Lasanskys are presently at their home in Maine where you could reach them by telephone or mail (Vinal Haven, Maine). He has been doing some work there this summer and it is possible that he might have something that would interest you. There is no use trying for part of the Nazi Drawings but if you were to describe the exhibit and kind of things you are interested in, I feel sure he would cooperate if possible. I will send him a copy of this letter and expect to see him within the next month or so when he returns to Iowa City at the beginning of the school year. If you will tell me more about the exhibit you are working on and want me to do so I will be glad to speak to him personally about it.

I haven't been in New York for ages simply because my emphysema can't take the air pollution. Dorothy flies in and out for United Nations Association Executive Committee Meetings but doesn't seem to have time for much self-indulgence. We just may be down there together briefly in the early Fall. We'll try to tip you off in advance and you may be sure we will see you if we do make Manhattan. We both send affectionate greetings.

JSS/djs

cc Mr. Mauricio Lasansky  
Vinal Haven, Maine

Edith Gregor Halpert, Director  
The Downtown Gallery  
165 Park Avenue  
New York, New York 10022

For to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was withheld 60 years after the date of sale.



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purchaser is living, it can be assumed that the information  
is published 60 years after the date of sale.

7370 Denny Dr.  
W. Ridgeville, O.  
August 21, 1967

Downtown Gallery  
465 Park Avenue  
New York, New York

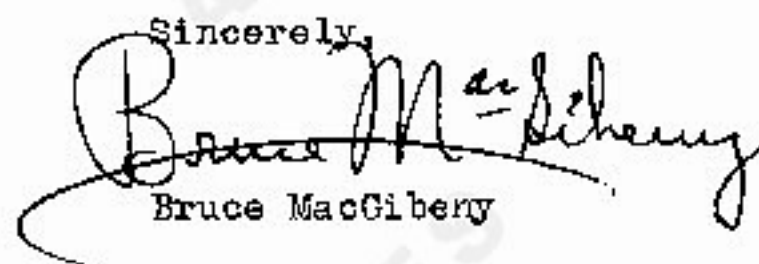
Gentlemen:

I am interested in a one man show  
for the coming season. Please advise at your  
earliest convenience.

I have had four one man shows in  
New York, have been painting 15 years, have  
not exhibited for the past 3 years.

Enclosed is stamped, self-addressed  
envelope for your convenience in returning  
photographs and your reply.

Sincerely,

  
Bruce MacGibeny

*Prime*

JUNE MOUNTAIN  
GREAT BARRINGTON, MASS. 01230  
TEL. 413-528 1887

August 15th 1967

Mrs. Edith G. Malpert  
The Downtown Gallery  
465 Park Avenue  
New York,  
N.Y. 10022

Dear Edith,

Many thanks for your letter of August 11th and for sending a copy to S.B. and more thanks for all your help with the Weber exhibition. It is really an uplift that there is a growing demand for art of our first half of the 20th century- keeps things balanced..

As to your questions: I would like to have 30-35 oilpaintings of which 20 can be sizable- or better should be. 10 gouaches and 10 watercolors and drawings and about 10 graphics.

Margaret and I are off to-day for Monhegan- we rented a convertible and if the Farmer's Almanach is correct we will sail through sunshine (!)- I kind of collect islands and "have" many from over the world but none yet from Maine so I decided I better get a nice little one- they are my favorites. We are going back here on Aug. 25rd and I would most certainly have a reunion with you. I was wondering whether one could extract some personal photographs from Moe. Joy - you have the Chase catalogue - I like to write an introduction - a bit more academic than what I wrote on Chase but still not without a personal and a bit of human interest. If she had photographs, and would not be adverse, to you and I calling on her - or if that is too much for you, she may bring some photographs to you - that may be too much for her-- anyway-you know better and you decided in this matter. I will be in the East until about 20th of September (and back here on the 25th of August) may be we could meet early in September? I also would welcome a rendezvous in Connecticut- just let me know. I just finished my Klee catalogue and worked like a dog- wrote about 5500 words and we are reproducing all the 35 pictures- so it will be a nice job.

Love and many good wishes- I hope your Philadelphia trip was rewarding and that everything works out the way you wish for- Best wishes from Margaret-

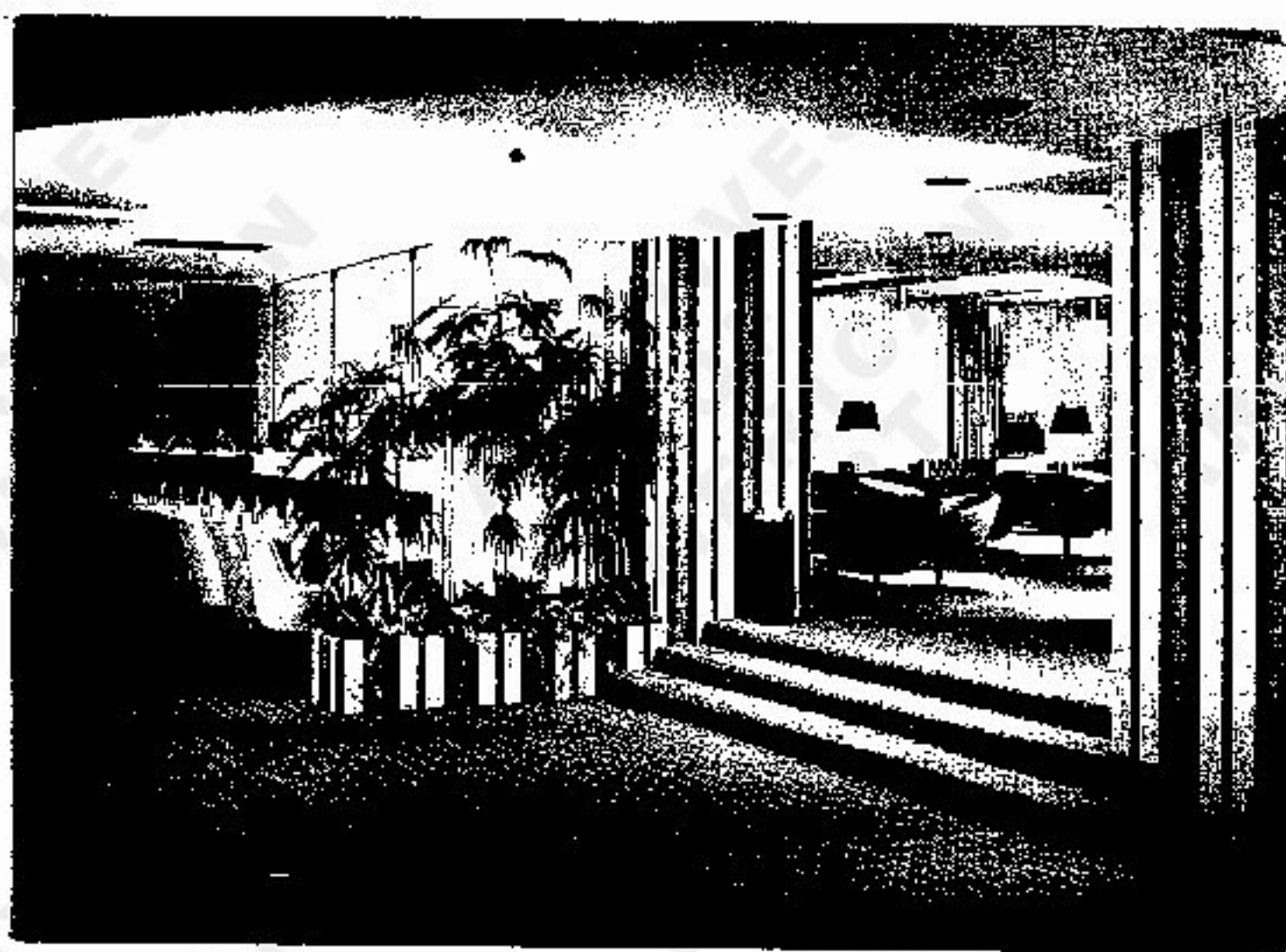
yours

*Ala* Story

or to publishing information regarding sales transactions, researchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.



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*Did they pay? ✓*  
*per*

August 31, 1967

Professor Wayne Craven  
Box 193 R.R. 1  
Dennisport, Massachusetts 02639

Dear Professor Craven:

Among the many, many papers left in a folder by an ex-employee I found two photographs of Storrs' sculpture together with a notation that you had already picked up six prints - presumably during a visit to the gallery. The list included two other titles: GENDARME SEATED and GENDARME STANDING and I do not know whether these were sent to you or not. Please let me know.

There is an additional notation to the effect that you were to have been billed \$22.50 for fifteen prints in all.

As the gallery is officially closed and I am all alone, I have no one to refer to records and am writing to ascertain whether you have received all the material you asked for or whether your request was not completely taken care. Please let me know.

Sincerely yours,

*Did not pay*

EOH/rs



August 24, 1967

Mr. Philip M. Isaacson  
Portland Sunday Telegram  
Box 607  
Lewiston, Maine 04240

Dear Mr. Isaacson:

Since the gallery is closed, as usual, during the months of July and August, Mrs. Halpert is not in New York and cannot be reached for "business matters".

However, when she does return to the city, around Labor Day, I will bring your request to her attention and she will do what she can to help you with your article on Ben Shahn's work.

Sincerely yours,

Risa Shaw  
Secretary to Mrs. Halpert

P.S. If she should call in the interim, I will, of course, tell her of your request and she will take care of it.

# AMON CARTER MUSEUM OF WESTERN ART

Attention: Registrar  
Mailing address: P. O. Box 2365, Fort Worth, Texas 76101  
Delivery address: 3501 Camp Bowie Boulevard  
Telephone: AC 817 PE 8-1933

## LOAN REQUEST - RECEIPT - SHIPPING FORM CONTEMPORARY

No. 8 Date August 23, 1967

LOAN OF THE FOLLOWING OBJECTS IS REQUESTED:

From: The Downtown Gallery  
445 Park Avenue, New York, New York  
By: Amon Carter Museum of Western Art

(AS A LOAN UNDER THE CONDITIONS NOTED ON THE BACK OF THIS FORM)

For the purpose of: Exhibition of American Painting

Dates: September 14, 1967 through November 19, 1967

Museum Number	Artist, Title, Medium, Dimensions, Date	(If the curatorial data as listed is not exact and correct, please add to or change)	*Insurance Evaluation
	George L. K. Morris, APHRODITE, marble, 1964		\$ <u>9,500.00</u>
	George L. K. Morris, CONFIGURATION, bronze, 28" high, 1936		\$ <u>5,500.00</u>
	George L. K. Morris, COMMANDOS ATTACKED BY DOGS, oil, 1943		\$ <u>1,100.00</u>
	George L. K. Morris, ANTISTROPHE, oil, 1965		\$ <u>3,000.00</u>
	Elie Nadelman, TANGO, wood gessoed, base 20" x 30", 34" high, 1918		\$ <u>40,000.00</u>
	Elie Nadelman, CIRCUS GIRL, wood gessoed, base 8" x 12", 32" high, 1919		\$ <u>25,000.00</u>

Permission is granted for above loan:

LENDER:

Signature: \_\_\_\_\_

Title: \_\_\_\_\_


Date: \_\_\_\_\_

Credit line in publication or exhibition to read: "\_\_\_\_\_"

\*Please insert evaluation. If Amon Carter Museum is Borrower, Insurance will be carried wall-to-wall by ACM.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



  
August 30, 1967

Mr. Stanley Marcus  
1 Nonesuch Road  
Dallas, Texas

Dear Stanley:

The gallery is closed during the summer months and that explains the delay in reply. I just happened to drop in and found your two letters.

The Robert Osborn portrait of Buster Keaton which you purchased February of 1961 (incidentally your last purchase at this gallery) should be priced at a minimum of \$850.00. Because he insists on keeping his sales prices in a very low range, the valuations do not jump as much as many of your other purchases made during the 1950's. He is the only very modest artist we have.

In so far as your new discovery is concerned, as much as I would like to cooperate with you, I find that our current location - on the concourse of the Ritz Tower Hotel - is not advantageous to young artists and quite some time ago we decided to make no additions to our roster for that reason. The younger group needs a large attendance as opposed to the old masters we represent who attract museums, largely, as well as pros among collectors. If by any chance I decide to change my policy, I will communicate with you. In view of the fact that there are so many galleries in New York as well as practically every town in the U.S.A., I have no guilt about my current outlook and am certain that Mr. Miller will have no difficulty in finding a representative here and elsewhere.

We are reopening about the first of October and I hope I will have the pleasure of seeing you and Billie. My best regards.

Sincerely yours,

ROH/rs



# AMON CARTER MUSEUM OF WESTERN ART

Attention: Registrar  
Mailing address: P. O. Box 2365, Fort Worth, Texas 76101  
Delivery address: 3501 Camp Bowie Boulevard  
Telephone: AC 817 PE 8-1933

## LOAN REQUEST - RECEIPT - SHIPPING FORM CONTEMPORARY

No. 17 Date August 23, 1967

LOAN OF THE FOLLOWING OBJECTS IS REQUESTED:

From: The Downtown Gallery  
445 Park Avenue, New York, New York  
By: Amon Carter Museum of Western Art

(AS A LOAN UNDER THE CONDITIONS NOTED ON THE BACK OF THIS FORM)

For the purpose of: Exhibition of American Painting

Dates: September 14, 1967 through November 19, 1967

Museum Number	Artist, Title, Medium, Dimensions, Date	(If the curatorial data as listed is not exact and correct, please add to or change)	*Insurance Evaluation
	Max Weber, ACROBATS, oil, 1946	1950	\$ 18,000.00
	Max Weber, LEANING FIGURE, oil, 1910		\$ 6,500.00
	Max Weber, SEATED WOMAN, pastel, 24" x 19", 1917	5000	\$ 4,500.00
	Max Weber, FLOWERS IN OVAL, oil, 32 1/2" x 27", 1945		\$ 8,500.00
	Max Weber, MODEL, ink, 12 1/2" x 7", 1912		\$ 1,250.00
	Max Weber, WOMAN ON BENCH, ink, 12" x 9", 1910		\$ 1,200.00
	William Zorach, YOSEMITE FALLS, oil, 1920		\$ 3,000.00
	William Zorach, YOSEMITE FALLS, watercolor, 18 1/2" x 13 1/2", 1920		\$ 1,400.00

Permission is granted for above loan.

LENDER:

Signature: \_\_\_\_\_

Title: \_\_\_\_\_

Date: \_\_\_\_\_

Credit line in publication or exhibition to read: "\_\_\_\_\_"

\*Please insert evaluation. If Amon Carter Museum is Borrower, insurance will be carried well-to-well by ACM.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Albright-Knox Art Gallery  
Buffalo 22, New York  
Members' Gallery

August 29, 1967

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Mrs. Halpert:

Thank you for your letter of August 24, 1967, questioning the return of the works which we consigned from you in September 1966.

Both the Shahn and Rattner were sold this month. We are enclosing a check covering the Shahn and shall pay the Rattner as soon as our receivable has been cleared.

The remainder of material unsold is scheduled to be returned the first week of October when our truck will be delivering all the works consigned from the New York City area.

The New York Collection Committee plans to visit your gallery the last week of September to make new selections, and shall advise you of definite plans mid-September.

If there should be any works you need before October 1, please advise and we shall make every effort to ship promptly.

Thank you so much for your cooperation.

Most sincerely,

*Patricia A. Garnjost*

(Mrs.) Patricia A. Garnjost  
Executive Secretary

/pag

Enclosure: Our check No. 2171 - \$ 405.00

\$ 450.00

45.00 Less 10% Commission

\$405.00 Total

August 10, 1967

Mrs. Joseph Rosenfield  
Apt. 340  
3660 Grand Avenue  
Des Moines, Iowa 50312

Dear Mrs. Rosenfield:

Thank you for your charming letter which I deeply appreciate.

I am delighted that you and Mr. Rosenfield decided to  
retain this superb example of Sheeler's work. A  
receipted bill is enclosed.

I hope that I will have the pleasure of seeing you again  
after we reopen for the fall season - after Labor Day.

Sincerely yours,

EOH:rs



MRS. IRVING F. BURTON  
26912 YORK ROAD  
KUNTINGTON WOODS, MICHIGAN 48070

August 27

Dear Edith,

The summer has gone before  
I realized Spring was here! It has  
been a hectic summer for all  
of us and suddenly comes the  
realization that Child #1 is leaving  
for his freshman year at college!  
I can't decide whether to commit  
murder or suicide!

Irv and I have been studying  
both Doves since we got them -  
but we cannot honestly say  
that we really love either one.  
We both feel that a painting  
"with the feeling of 'Fog Horn' or  
'Embryo' - would be the type  
that we would respond to and would  
have the most appeal for us.

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

CENTER FOR INTER-AMERICAN RELATIONS, Inc.

680 Park Avenue • New York, New York 10021

Telephone: (212) 549-9930

Cable: "INTERAMREL NEWYORK"

August 4, 1967

Miss Edith Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, N.Y.

Dear Miss Halpert:

In accordance with our understanding as stated in the lender's contract forms for loans to the Center's inaugural exhibition, Precursors of Modernism in Western Hemisphere Art: 1860-1930, I am writing to say that we would like to receive your loan on Tuesday, August 15, between 9:00 AM and 5:00 PM, at the 68th Street side entrance of our building at 680 Park Avenue.

Would you kindly send the Stuart Davis painting, Super Table at our expense by your own approved shipper? Please apply ~~normal~~ insurance coverage for \$550.00 in view of the fact that the Center has applied its own insurance to cover on a wall-to wall basis in the amount of the value stated in your lender's contract forms.

Would you notify us by telephone when this picture has been dispatched?

With kindest wishes.

Sincerely yours,

*Stanton C. Catlin*  
Stanton Catlin (per SEP)

Director  
C.I.R. Art Gallery

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



August 21, 1967

Mr. Edward Bryant, Director  
University of Kentucky Art Gallery  
Lexington, Kentucky 40506

Dear Mr. Bryant:

I was delighted to read your comment in the August 1st issue of the ART DICEST NEWSLETTER.

A good many years ago I made a personal survey of the sales distribution of American contemporary art which we had sold over a period of ten years, and finally ascertained- much to my surprise- that the lead was in the Middle West. After a careful survey I learned that it was due to the universities in that area where important annual group exhibitions were held to which not only the art students but all the others were exposed as well as members of the community at large. I recall giving all this information to Aline Saarinen who wrote a complete report in an article which appeared in ART NEWS. As I am dictating this on the Ediphone in my apartment, I don't have access to the magazines.

Now that so many universities - with the help of Foundations throughout the country are having galleries built for that purpose as well as for their growing collections, I have decided that instead of leaving whatever works of art I plan to give away to museums, I will earmark them for various universities and colleges. This is why I was so delighted to read your statement.

Because I have been obliged to practically cancel my vacation this summer, mainly because of the many demands we have had and are still having for complete "Downtown Gallery" roster shows, I am spending most of my time in New York, and have decided to postpone our usual opening until September 11th so that I may have at least one week in advance of the reopening and the expected activities in the gallery. I do hope you will come to see this exhibition - as it has been a mighty long time since I've had the pleasure of a visit with you.

Meanwhile my very best regards.

Sincerely yours,

EGH:rs

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



#### GALLERY HOURS:

Sundays and Holidays 1 to 6 p.m. — Monday Closed — Thursday 11 a.m. to 9 p.m.  
Tuesday, Wednesday, Friday and Saturday 11 a.m. to 5 p.m. Phone: CR 7-4465

#### CURRENT EXHIBITIONS: OPEN TO THE PUBLIC

Through September 7

- ABBY ALDRICH ROCKEFELLER COLLECTION OF FOLK ART: *Main Gallery*
- J. N. DARLING—RETROSPECTIVE EXHIBITION: *West Gallery*
- SCULPTURE BY LEO STEPPAT: *Lobby*

September 10 - 27

- SCULPTURE BY ROBERT S. EDMISTON: *Lobby*  
Our new Director of Education is honored with a one-man show.
- PRINTS FROM THE COLLECTION OF JOHN HUSEBY: *West Gallery*  
Mr. Huseby, a member of the staff at Iowa State University began his collection as a G.I. on leave in Paris and has collected slowly, but consistently ever since, with the chief emphasis on the history of French printmaking. He has also done a superb job of cataloging the Art Center's print collection.

September 17 - 27

- DES MOINES AND THE MOSCOW SHOW FROM THE PERMANENT COLLECTION: *Main Gallery*

#### COMING IN OCTOBER

October 1 - November 1

- DIRECTOR'S CHOICE: *Main Gallery*
- PAINTINGS BY ROBERT FREDMARK: *West Gallery*

#### RENTAL — SALES GALLERY

Open Weekdays 1 - 5 — Sundays 3 - 6  
Closed Mondays

PAINTINGS PRINTS  
CERAMICS WEAVING JEWELRY

WATCH FOR DON SOLIDAY'S PROGRAM EVERY WEDNESDAY  
5:15 - 5:45 P.M. ON KRNT  
YOUR ART CENTER WILL BE FEATURED.

COVER: Robert S. Edmiston, "HOMER"

Not to publishing information regarding sales transactions, subscribers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



*POV*  
*pinked*  
*out*

August 14, 1967

Mr. Benjamin Huberman  
Room 5443  
State Department Building  
Washington, D. C.

Dear Mr. Huberman:

Although the gallery is closed during the months of July and August, the employees and I have alternated in vacation periods and someone has been here to take messages during that period.

This morning I found a note on my desk to the effect that you had me telephoned requesting that we send you polaroid prints of graphics by Ben Shahn.

I regret that all our records are in black and white and that - also - the artists do not supply us with photos of their prints.

If you would like to have us send several original silk screens for consideration we will be glad to do so unless you plan to be in New York after Labor Day when the gallery will reopen to the public. If you would prefer to have the prints shipped to you - say four or five - you do not have to make a commitment for purchase but will have to cover the expense of shipping and insurance.

Won't you please let me know your wishes.

Sincerely,

EGH:rs

F

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 28, 1967

Department of State  
Washington, D. C.  
Att: Mrs. Nancy P. Kefauver  
Advisor on Fine Arts

Dear Nancy:

Guess what I'm doing during my vacation period while everybody else is away? Because we had one extremely inefficient employee I'm checking our many records in the hope of getting them in order. Among our consignment invoices I find two indicating loans to you for embassies abroad - one dated January 19, 1967 (which is okay); the other January 7, 1965.

After this long period do you think it would be possible to recall the entire group - especially the LEVINE, PRENDERGAST and ZEMSE?

We are reopening the gallery late this year because we are having a serious personnel problem here. I do hope to see you early in October when we should be in full swing. It is always a great pleasure for me.

With fond regards, as ever,

BON/rs

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# HEATH'S GALLERY

62 PONCE DE LEON AVE., N. E. - ATLANTA GA. 30308 TELEPHONE 878-1488

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information may be published 60 years after the date of sale.

August 29, 1967

Mrs. Edith G. Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, N.Y. 10022

Dear Mrs. Halpert:

In the absence of Mrs. Heath, I will try to furnish you with the information you requested. From the original shipment (your consignment sheet # 7702 and #7703) of ten paintings and drawings and twelve silk screen prints, the following were sold:

- #18 Algerian Memory
- #21 Pleiades
- #31 Decalogue
- #33 Warsaw 1943
- #43 And Mine Eyes a Fountain of Tears
- #44 Byzantine Memory
- #46 Ecclesiastes Ch.11. Vs. 9,

In addition to these, additional copies of the following were requested and sent by you:

- 1 #31 Decalogue
- 1 #43 And Mine Eyes a Fountain of Tears
- 1 #46 Ecclesiastes Ch.11, Vs.9,

On June 11, our check in the amount of \$1813.50, covering all of the above items less the 10% commission, was sent to you and acknowledged by your receipt #11152.

Since that time the following have been sold:

- #184 Little Man Runs, 1951, watercolor
- #41 Gandhi, 1965, silkscreen
- #42 All That is Beautiful, 1965, silkscreen

A check covering the payment of these items will be sent to you as soon as Mr. and Mrs. Heath return.

I hope this will help you and if there is anything else I can do please let me know.

Sincerely,

*Amanda Berryman*  
Amanda Berryman



**ASSOCIATED  
AMERICAN  
ARTISTS**

605 FIFTH AVENUE NEW YORK, N. Y. 10017

PLAZA 5-4211

August 28, 1967

The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Attention: Edith Gregor Halpert, Director

Dear Mrs. Halpert:

Sylvan is away on vacation, however, I decided to answer your letter of August 23rd immediately.

I do know that both of the Ben Shahn prints are still in Sweden, and at this time we have not as yet received word as to when they will be returned, if they have not been sold.

I'm certain that Sylvan will contact you just as soon as he does know.

Sincerely,

*Estelle L. Yanco*  
Estelle L. Yanco  
Assistant Director

ELY:gdh



9627 So. Merriam Ave.  
Chicago, Illinois 60617  
July 30, 1967

The Downtown Gallery  
Ritz Lower Concourse

Dear Mrs. Halpert:

The Art Institute of Chicago has given me your name as the person to contact in regards to an evaluation of a work of Abraham Ratner which I owned and which was destroyed in a fire that consumed my home and belongings recently. I purchased this work in 1952 in Urbana, Illinois when Mr. Ratner was an artist in residence there, through a department store, Roberson's, which had a publicity display for the Ratner show at the university. To the best of my knowledge, this was a 30" x 40" Esther Henkle print which was painted over and signed by the artist. He entitled it Waiting: a group of people seated

PAINTINGS BY JOHN MARIN

HALPERT COLLECTION

<u>TITLE</u>	<u>DATE</u>	<u>SIZE</u>	<u>FORMER OWNER</u>
WEBBANKEN SEQUENCE #7, oil	1903	12½x9½	M. Kramer
WOOLWORTH BUILDING & VICINITY, pencil	1914	7½x9½	
PALISADES ON HUDSON, wc	1914	16½x14½	Baum
SHAPES AND COLORS, Delaware, wc	1916	7x7	
LANDSCAPE, ROWE, wc	1918	16½x19	
FROM DEER ISLE, MAINE, wc	1921	19½x16½	
ST. PAULS, colored crayon	1922	6 3/4x8½	
SUNSET, wc	1922	17½x22½	Locker
NASSAU STREET, NEW YORK, wc	1925	20x15	
MOVEMENT #7, BOAT OFF DEER ISLE, MAINE, wc	1926	21½x15½	Shelburne
DOWNTOWN NEW YORK-STREET MOVEMENT-RED SUN, wc	1925	25½x21 3/8	William Lane
MOVEMENT #1, BOAT SERIES, DEER ISLE, MAINE, wc	1927	17x13	
MID-MANHATTAN, drawing	1932		
RED SUN FROM BROOKLYN BRIDGE, wc	1932	11½x9½	
SEA GULLS, wc	1936	15½x20½	Keith Warner Collection
TRAPEZE - THE CIRCUS, colored pencil	1943	10 3/4x8½	
IN THE RING-THE CIRCUS RIDER, colored crayon	1943	10x7 3/4	
OFF THE CAPE, CAPE SPLIT, MAINE, wc	1952	19x14	William Lane
RAMAPO RIVER, NEW JERSEY, oil	1952	28x22	

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THE UNIVERSITY OF GEORGIA  
GEORGIA MUSEUM OF ART  
ATHENS, GEORGIA

August 29, 1967

Mrs. Edith Gregor Halpert, Director  
THE DOWNTOWN GALLERY  
465 Park Avenue  
New York, New York 10022

Dear Mrs. Halpert:

Thank you so much for your letter of August 21 relative to the forthcoming exhibition scheduled for the Georgia Museum of Art. I look forward to our conference in September.

I was unaware of the exhibition going to North Carolina, but if we - North Carolina and the University of Georgia - could share this exhibition, some of the problems could be solved. Unfortunately, at this point, our schedule is very tight and there can be little adjustment in dates.

I regret that your summer vacation has been interrupted so frequently and I so much hope the extra week will give you some freedom and relaxation before your return to New York. Unfortunately, I have plans to come to New York on September 7th . . . I must attend a meeting on the 8th. Originally, I had planned to remain there until the 21st or 22nd, but a turn of events will require that I be in Athens for an important two-day meeting which begins on the 18th. Shortly after that I must supervise the installation of an exhibition which opens on September 28th. Therefore, I am wondering if you will be able to see me on the 15th or 16th of September?

We have been rushed all summer at the Georgia Museum of Art as some rather exciting plans are beginning to unfold. You may find these rather - and, perhaps, particularly - interesting. Certainly, our region has not been as active in the arts in the past as it should have been, but that may change quite dramatically in the not too distant future. With support of distinguished dealers and collectors such as yourself, we can only make giant steps forward.

We do very much appreciate your interest in the University of Georgia, the Department of Art and the Georgia Museum. Your interest and assistance will make wonderful things possible.

With very best wishes, as always, I remain

Cordially,

*William D. Paul, Jr.*  
William D. Paul, Jr.



# AMON CARTER MUSEUM OF WESTERN ART

Attention: Registrar  
Mailing address: P. O. Box 2365, Fort Worth, Texas 76101  
Delivery address: 3501 Camp Bowie Boulevard  
Telephone: AC 817 PE 8-1933

## LOAN REQUEST - RECEIPT - SHIPPING FORM CONTEMPORARY

No. 4 Date August 23, 1967

### LOAN OF THE FOLLOWING OBJECTS IS REQUESTED:

From: The Downtown Gallery  
465 Park Avenue, New York, New York  
By: Amon Carter Museum of Western Art

(AS A LOAN UNDER THE CONDITIONS NOTED ON THE BACK OF THIS FORM)

For the purpose of: Exhibition of American Painting

Dates: September 14, 1967 through November 19, 1967

Museum Number	Artist, Title, Medium, Dimensions, Date	(If the curatorial data as listed is not exact and correct, please add to or change)	*Insurance Evaluation
	Arthur Dove, VIOLET & GREEN, oil/metal, 20" x 28", 1931		\$ 8,500.00
	Arthur Dove, POLYGONS AND TEXTURES, oil, 22" x 24", 1944		\$ 9,000.00
	Lyonel Feininger, PARIS FACADE # 3, water color, 18 1/2" x 11 1/2", 1953		\$ 4,500.00
	Morris Graves, WOUNDED IBIS, tempera, 25" x 30", 1947		\$ 8,000.00
	O. Louis Guglielmi, LAND OF CANAAN, oil, 1939		\$ 4,500.00
	O. Louis Guglielmi, AT PLAY: MEN & BIRDS, oil, 42" x 20", 1952		\$ 4,000.00

Permission is granted for above loan:

LENDER:

Signature: \_\_\_\_\_

Title: \_\_\_\_\_

Date: \_\_\_\_\_

Credit line in publication or exhibition to read: "\_\_\_\_\_"

\*Please insert evaluation. If Amon Carter Museum is borrower, insurance will be carried wall-to-wall by ACM.



THE SEYMOUR H. KNOX FOUNDATION, INC.

1608 MARINE TRUST BUILDING

BUFFALO 3, NEW YORK

July 28, 1967

Downtown Gallery  
32 East 51st Street  
New York, New York 10022

Gentlemen:

The following painting was purchased from you:

<u>Date</u>	<u>Artist</u>	<u>Painting</u>	<u>Year</u>	<u>Size</u>
12/15/60	Isami Doi	"Deep Sleep"	1959	43x34

Will you please indicate, on the enclosed extra copy of this letter, the current fair market value of this painting.

Very truly yours,

THE SEYMOUR H. KNOX FOUNDATION, INC.

By:

James T. Edwards  
Assistant Secretary

Enclosure

The current insurance valuation on the above-mentioned painting is: \$900.00.

The Downtown Gallery

lyt



THE UNIVERSITY OF NEW MEXICO | ALBUQUERQUE  
UNIVERSITY ART MUSEUM

July 28, 1967

Miss Edith Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Miss Halpert:

Will you be good enough to send me  
photographs and information on any  
works that you have that were done  
by the artist Yasuo Kuniyoshi during  
his visit to New Mexico. Your help-  
fulness will be appreciated very much.

With kind regards,

Sincerely,

*Robert O. Parks*

Robert O. Parks  
Director

ROP:eb

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



August 28, 1967

Mrs. Bertha Schaefer  
Bertha Schaefer Gallery  
41 East 57th Street  
New York, New York

Dear Bertha:

This is cleanup time in the gallery - now that it is closed through the middle of next month. I am checking various records so that we can start afresh.

In our consignment invoice file I discovered that you still have in your possession the Maurer painting and I wonder whether there has been any action.

How about giving me a ring some time soon and let me know whether you're free to have a drink.

Best regards.

As ever,

BGH/re

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

Tsung Yu Ho jtyo

43800

August 17, 1967.

Examiner Leacher,  
U.S. Customs House,  
Port of New York,  
New York 4, New York.

Dear Sir:

We refer to shipment of one case containing Original Paintings which arrived in the S.S. Havlom on August 4th, 1967 covered by Entry 307881.

This shipment is now ready for examination at the Importers premises

The Downtown Gallery,  
Mrs. Edith H. Halpert  
465 Park Avenue,  
New York, New York.

We guarantee to pay all charges in connection with this examination.

Very truly yours,

WEDEMANN & GODENECHT, INC.

L. J. Cullen.

LJC:KG



August 1, 1967

Mr. J. Thomas Jefferson  
P.O. Box 2344  
La Jolla, California 92037

Dear Tom,

Some weeks ago your ex-secretary paid me a visit and during our conversation made an excellent impression on me. She also mentioned that she had planned to move to New York.

This morning I received a charming letter from Tracy Miller in which he added that he is not returning here from his vacation because his father, who has retired, wants him to "spend the next several months with him vacationing and travelling in Europe. I feel that I can't honestly refuse him." Naturally, I'm very unhappy, as he was an ideal secretary, etc. This divorce is painful too.

Because I did not expect to have a vacancy I don't recall what I did with your ex-secretary's letter, which followed her visit. Can you send me her name and address immediately via air mail, as she sounded exactly like the person I can use? Incidentally, she said very nice things about you and I gather that it was a good association. In writing would you be good enough to indicate your thoughts on my employing her if she is still available?

I hope you have made a decision regarding your future plans. Do keep me advised.

As ever,

WILLIAMS COLLEGE MUSEUM OF ART

Lawrence Hall, Williamstown, Massachusetts

*upper case*  
August 2, 1967

Dear Edith:

I would be greatly obliged to know who owns the Ben Shahn Kuboyama (Lucky Dragon) full length oil painting -- of which we bought the small ink drawing for the head. My last information was that your gallery has it, but I think you told me that it has been purchased. All best wishes,

*Is the date 1960 or 1961?*  
*S. Lane*  
S. Lane Paison, Jr.

not to publishing information regarding sales transactions, and that the artist and purchaser are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



THE AMERICAN FEDERATION OF ARTS  
FOUNDED 1909

41 East 65 Street, New York 10021 • YU 8-7700

August 18, 1967

*Mr. Harold Rose*  
Mr. Harold Rose  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10021

Dear Mr. Rose:

To confirm our telephone conversation yesterday AFA is very pleased that The Downtown Gallery will extend the period of loan from December 1967 through December 1968 covering the Rattner color lithograph "Out of the Wilderness" and the Shahn silkscreen "Ecclesiastes: Chapter II, VERSE 9" that are included in the AFA circulating exhibition 66-31 CARLETON COLLEGE CENTENNIAL PRINT INVITATIONAL.

Thank you for your continued cooperation in the AFA exhibition program.

Sincerely,

*D. Williams*  
Douglas Williams  
Head, Department  
of Exhibitions

DW:w

cc:

Mr. W. D. Warnholtz  
Chairman, Dept. of Art  
Carleton College  
Northfield, Minnesota 55057

rior to publishing information regarding sales transactions, publishers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# HEATH'S GALLERY

62 PONCE DE LEON AVE., N. E. - ATLANTA GA. 30308 TELEPHONE 876-1488

August 16, 1967

Mrs. Edith G. Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Mrs. Halpert:

It was nice to hear from you. The remaining Shahns are being crated now and we send them next week. Are they to be sent directly to the gallery or to Budworth for uncrating? Let us know about this and we will send them on immediately.

Since our last letter we have sold the following:

✓ #184	<u>Little Man Runs</u>	\$450.
✓ #41	<u>Gandhi, 1965</u>	\$200.
✓ #42	<u>All That is Beautiful</u>	\$300.

Our check will be sent to you shortly.

I shall be in New York in the fall and will be interested in discussing the Rattners you mentioned. I also want to select some Shahn graphics for gallery stock.

Looking forward to seeing you in the fall.

Sincerely yours,

*Leanne B. Heath*

Mrs. Leanne B. Heath

P.S. In which museums are the two Shahn exhibits scheduled.

LBH/ma

*Bill [initials]  
made 8/31*

For to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is correct.



for to publishing information regarding sales transactions.  
neither are responsible for obtaining written permission  
in both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
is published 60 years after the date of sale.

August 14, 1967

Mr. S. Lane Faison, Jr.  
Director, Williams College Museum of Art  
Lawrence Hall  
Williamstown, Massachusetts 01267

Dear Lane:

When I dropped in at the gallery after a short absence and found your card regarding the Shahn painting, I was delighted.

Yes, KUBOYAMA has been sold. You will find the complete information as to medium, size and the name of the purchaser below.

The entire "Lucky Dragon" series of paintings has been sold as well as the majority of the drawings and I am pleased that you own one of this great series. We expect some exciting new works by Shahn as well as our other living artists for our reopening exhibition in September together with recent acquisitions by the rapidly growing group of the deceased artists on our roster. This makes us feel quite ancient, but I sustain myself by adding a new potential "master" now and then.

I do hope that I will have the pleasure of seeing you this coming season. It has been a long time since I have had that pleasure.

With best regards.

9

Sincerely yours,

EGH:rs

KUBOYAMA Ink Painting, 1961. 25 1/2" x 39" for collection Robert Strauss

1960. Tempera medium, 48" x 84" Lester Arnet collection



## DES MOINES AND THE MOSCOW SHOW

Much has been written about the American exhibition in Moscow and the curiosity of American art lovers has been fanned to white heat by the various reports pro and con. The exhibition will be shown in New York and probably San Francisco, but what of Des Moines? With the exception of our own Kunikoshi most of us will not see many paintings from the Moscow exhibit, but, as interest has mounted, the staff became curious to know how many of the artists represented in the Moscow show have work owned by the Art Center. A check revealed that out of the sixty-nine artists represented in the Russian exhibition, twenty-three are in our permanent collection, and that we own fifty pieces by these twenty-three artists so that major works are supported by drawings and prints which provide a broader view of the artist's work.

The realist group of the early twentieth century is represented by Glackens and Sloan, and the realists of the twenties and thirties by Burchfield, Hopper, Spelcher and Grant Wood. The pioneering Americans who, through European study, introduced ideas developed by the protagonists of the isms of the International School are equally well represented by Feininger, Hartley, Marin, and Weber; and Europeans who sought a free atmosphere in which to pursue their art. George Grosz, Ben Shahn, and sculptors, Lachaise and Lipchitz, added their brand of European spice to the melting pot that is American art. Walt Kuhn, Knaths, Kunikoshi, and Rattner add their highly personal style and Jack Levine, with his fully recognizable satire, causes the greatest stir of all, probably because the point is so clearly made. Of the more completely abstract artists chosen for the Moscow show fewer are represented in the Art Center's collection, perhaps because from this contemporary group the choice is wider, but here, too, the Art Center has the work of Rothko, Calder and Lipton.

Of the artists later added to the exhibition as oil to the troubled waters only Bellows is represented in the collection.

Lloyd Goodrich in his Introduction to the Moscow catalogue has said:

"What with representationalism, expressionism, abstraction, and all their variations, contemporary American art is among the most diversified of any nation. The swift successive movements of the last fifty years, occurring in an artistic community which was conservative at the beginning of the century, have resulted in the phenomenon of vigorous schools of advanced, middle-of-the-road and traditional art, all existing simultaneously. Some of our leading artists have remained relatively unaffected by current movements. We have individuals and whole schools of many differing viewpoints, all having their measure of validity. This pluralistic character of American art is the appropriate expression of a democratic society, giving wide scope to individualism and experimentation. It is paradoxical but encouraging that in a society as standardized as ours in material ways, where we read the same newspapers, see the same films, and listen to the same radio and television programs, there should be such a variety of artistic creation and opinion."

It is encouraging, too, that this variety is represented in the permanent collection of the Des Moines Art Center. A look at the accession records shows that the "Moscow Artists" in the collection have come from a variety of sources. Some of this group date back to the time of the Des Moines Association of Fine Arts which bought the Spelcher, and whose secretary, Miss Louise Orwig, bought drawings by Glackens and Sloan and presented them to the Art

Center. The list of donors includes many of the Art Center's loyal supporters:

Mr. and Mrs. Fred Bohen  
Mr. and Mrs. John Cowles  
The John and Elizabeth Cowles Foundation  
The J. D. Edmundson Fund  
Mrs. Edith Halpert  
Mr. and Mrs. J. R. Kelley and Family  
The Truby Kelly Kirsch Memorial Collection  
The James Morrison Memorial Fund  
The Jewish Community of Des Moines  
Miss Louise Orwig  
The Rosenfeld Fund  
Mr. and Mrs. James Schramm  
The Spaulth Foundation  
Mr. Benjamin Weiss  
Mr. and Mrs. Carl Weeks  
Mr. William Zornch

"Artists of the Moscow Exhibition from the Permanent Collection" promises to be a lively exhibition in the Main Gallery September 17-27.



Yasuo Kuniyoshi "AMAZING JUGGLER"

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



PAGE 3

Mrs. Edith Gregor Halpert  
8-9-67

ABRAHAM RATTNER:

- ✓ (22) THE BLIND MAN. 1947. Oil on canvas. 20 x 26  
✓ (23) FIGURE, BLUE & RED. 1950. Oil on canvas 28 3/4 x 36 1/4

BEN SHANN: To be selected by Mrs. Halpert.

✓ (24)

✓ (25)

CHARLES SHEELER:

- ✓ (26) LANDSCAPE. 1912. Oil on woodpanel. 13 x 10 1/2.  
✓ (27) STUDY FOR BARN VARIATION. 1947. Tempera. 12 3/4 x 10

MILES SPENCER:

- ✓ (28) STUDIO TABLE. 1925. Oil on canvas. 28 x 36

JOSEPH STELLA:

- ✓ (29) ITALIAN LANDSCAPE. 1926/27. Pastel. 18 x 24

JOHN STORRS:

- ✓ (30) GENESIS. 1932. Oil on board. 26 x 31 3/4 (4 of 6a.)  
✓ (31) PORTRAIT OF AN ARISTOCRAT. 1931. Oil on canvas 44 x 30 X  
✓ (32) THE BATTLE. 1936. Oil on canvas. 49 x 34

MAX WEBER:

- (33) FLOWERS. 1944. Oil on canvas. 25 x 30  
(34) APOLLO. 1915. Pastel on paper. 19 x 25  
— (35) IN THE WOODS. 1913. Pastel. 18 x 24 (4 of 6a.)

Look forward to working with you on this show.

Sincerely,

*Robert W. Schlager*

Robert W. Schlager

RWS/rj

or to publishing information regarding sales transactions, searches are responsible for obtaining written permission in both cases and publisher involved. If it cannot be obtained after a reasonable search whether an artist or dealer is living, it can be assumed that the information is by published 60 years after the date of sale.

4

# THE FIRST NATIONAL BANK OF FORT WORTH

SAM CANTEY, III ■ VICE PRESIDENT

FORT WORTH, TEXAS 76101

22 August 1967

817-Ed 6-9161



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members are responsible for obtaining written permission  
on both sides and purchase or invoice. If it cannot be  
established after a reasonable search whether an artist or  
architect is living, it can be assumed that the information  
may be published 60 years after the date of sale.

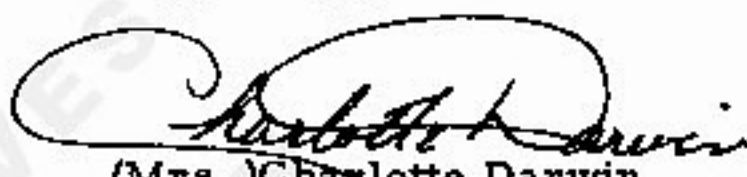
Mrs. Edith Gregor Halpert  
Director  
The Downtown Gallery  
465 Park Avenue  
New York, N. Y. 10022

Dear Mrs. Halpert:

Thank you so much for your letter of August 14, enclosing  
the current insurance evaluation of "Flesh Fly".

Mr. Cantey is now on vacation until September 5th. Your  
letter is being held for his return.

Very truly yours,

  
(Mrs.) Charlotte Darwin  
Secretary to Sam Cantey, III

cld/s



3. Director's Report

A. Change of Auditors

Mr. Eastman set forth why he wants to change the school's auditors and told of his contact with an employee of Arthur Anderson and Company. The Anderson firm had been suggested as a possibility by Berkeley Johnson of the law firm Davidson, Dawson and Clark of New York. Mr. Eastman also suggested employing a young C.P.A. who could come to the office monthly - September to June - and keep books so current he could prepare the annual report in sufficient time for the annual meeting. Mr. Eastman asked for the opinions of the Trustees. William Philbrick suggested that we get a college professor for the job. After some discussion, it was decided to leave the decision to the management.

B. Scholarship Students

Mr. Eastman reported that of the 67 students, 39 are on scholarship, with 15 full scholarships, the same as last year. We turned down 38 who applied for scholarships. There are 3 or 4 students who borrowed \$1,000 each from the government to come to Skowhegan, with very good terms of repayment and interest. The paying students are very good this year.

King Cummings suggested that the Board of Governors should appraise the students' work in order to compare them to see where the best prospects for scholarships are located.

Henry Varnum Poor suggested that it would be very valuable to have a meeting of the Boards of Governors and faculty before the end of the summer in order to get the reaction of the faculty on the work of the students. After much discussion, it was voted to have such a meeting arranged by the director.

Mr. Poor asked for a vote by the Trustees to provide in the By-Laws that there be an annual meeting of Governors and faculty during the school session. The issue was deferred to the next meeting of the Trustees as it was not on the Agenda sent out with the notice of this meeting.

August 3, 1967

Mr. Richard E. Lest, Director  
Charles H. MacNider Museum  
303 Second Street S.E.  
Mason City, Iowa 50401

Dear Mr. Lest,

We are sorry to be late in answering your letter, but the gallery closed for the summer on June 30th, and it was not until this week they were able to sort out the large stack of accumulated mail.

The question now is, are you still on the market, or has your decision been made? We do have some interesting material within your revised price limit, and would be glad to send photos to you -- promptly.

Sincerely yours,

Howard Rose



# AMON CARTER MUSEUM OF WESTERN ART

Attention: Registrar  
 Mailing address: P. O. Box 2365, Fort Worth, Texas 76101  
 Delivery address: 3501 Camp Bowie Boulevard  
 Telephone: AC 817 FE 8-1933

## LOAN REQUEST - RECEIPT - SHIPPING FORM CONTEMPORARY

No. 1 Date August 23, 1967

LOAN OF THE FOLLOWING OBJECTS IS REQUESTED:

From: The Downtown Gallery

465 Park Avenue, New York, New York

By: Amon Carter Museum of Western Art

(AS A LOAN UNDER THE CONDITIONS NOTED ON THE BACK OF THIS FORM)

For the purpose of: Exhibition of American Painting

Dates: September 14, 1967 through November 19, 1967

Museum Number	Artist, Title, Medium, Dimensions, Date	(If the curatorial data as listed is not exact and correct, please add to or change)	*Insurance Evaluation
	Leonard Baskin, BIRD - ON THE THEME OF GOYA, ink, 39 1/2" x 26", 1959		\$ 1,450.00
	Morris Broderson, THE KOKINGO TRAP, pastel, 40" x 26", 1964		\$ 1,250.00
	Morris Broderson, THE RAPE # 1, oil, 72" x 50", 1963		\$ 4,500.00
	Stuart Davis, TENEMENT SCENE, oil, 1912		\$ 13,000.00
	Stuart Davis, Untitled (Tea Ball & Tea Bags), oil, 1924		\$ 9,000.00
	Stuart Davis, STILL LIFE W. MAP, oil, 1923		\$ 30,000.00

Permission is granted for above loan:

LENDER:

Signature: \_\_\_\_\_

Title: \_\_\_\_\_

Date: \_\_\_\_\_

Credit line in publication or exhibition to read: " \_\_\_\_\_"

\*Please insert evaluation. If Amon Carter Museum is Borrower, insurance will be carried wall-to-wall by ACM.



# AMON CARTER MUSEUM OF WESTERN ART

Attention: Registrar  
Mailing address: P. O. Box 2365, Fort Worth, Texas 76101  
Delivery address: 3501 Camp Bowie Boulevard  
Telephone: AC 817 PE 8-1933

## LOAN REQUEST - RECEIPT - SHIPPING FORM CONTEMPORARY

No. 2 Date August 23, 1967

LOAN OF THE FOLLOWING OBJECTS IS REQUESTED:

From: The Downtown Gallery  
445 Park Avenue, New York, New York  
By: Amon Carter Museum of Western Art

(AS A LOAN UNDER THE CONDITIONS NOTED ON THE BACK OF THIS FORM)

For the purpose of: Exhibition of American Painting

Dates: September 14, 1967 through November 19, 1967

Museum Number	Artist, Title, Medium, Dimensions, Date	(If the curatorial data as listed is not exact and correct, please add to or change)	*Insurance Evaluation
	Stuart Davis, BLIPS AND IPS, oil, 1963-64		\$ 100,000.00
	Charles Demuth, THEATER POSTER, tempera, c. 1926		\$ 9,500.00
	Charles Demuth, FLOWERS & CUCUMBERS, water color, c. 1924		\$ 12,500.00
	Charles Demuth, MME. DELAUNOIS, water color, 1924		\$ 9,000.00
	Charles Demuth, NOSMAS P. EGLAP, oil, n.d.		\$ 15,000.00
	Preston Dickinson, FACTORY IN WINTER, pastel & gouache, n.d.		\$ 2,500.00
	Arthur Dove, ABSTRACTION # 1, oil, 1910		\$ 5,000.00

Permission is granted for above loan:

LENDER:

Signature: \_\_\_\_\_

Title: \_\_\_\_\_

Date: \_\_\_\_\_

Credit line in publication or exhibition to read: "\_\_\_\_\_"

\*Please insert evaluation. If Amon Carter Museum is borrower, insurance will be carried wall-to-wall by ACM.



Neiman-Marcus

DALLAS, TEXAS 75201

August 16, 1967

MRS. EDITH HALPERT  
THE DOWNTOWN GALLERY  
465 PARK AVENUE AT 57TH  
THE RITZ TOWER CONCOURSE  
NEW YORK, NEW YORK

DEAR EDITH:

I've just had an inquiry from someone wanting to know if I would sell the Bob Osborn portrait of Buster Keaton, and I wonder if you could give me an idea of what the market value of this painting would be. As I recall, I bought it from you some six or seven years ago.

Y/61

JOO.

With best regards,

  
Stanley Marcus

SM:GS

PHONE: RIVERSIDE 1-6911

CABLE: NEMARCO - DALLAS

view to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 7, 1967

Mr. Donald M. Halley, Jr.  
Des Moines Art Center  
Greenwood Park  
Des, Moines, Iowa 50312

Dear Mr. Halley,

As you requested, the current insurance valuation for the William  
Zorach sculpture is listed below:

William Zorach: THE ARTIST'S DAUGHTER, 1933 15" high granite  
\$6,000.00.

Sincerely yours,

Howard Ross



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

August 3, 1967

Mr. Allen D. Epp  
1927 N.E. Ridgewood Drive  
Portland, Oregon 97212

Dear Mr. Epp,

Permission is hereby granted you to photograph Dorothy's M.F. DELAUN<sup>o</sup> MOIS, Sheeler's WHITE SENTINELS and DELACROIX BUILDING, and to use these photographs for teaching purposes at the Portland Community College. It is understood that permission is granted for this purpose only, and that such photographs may not be put on sale or used for reproduction.

To certify this understanding, will you please sign and return to us the enclosed copy.

Sincerely yours,

Howard Ross

August 14, 1967

Mr. Sinko  
Santini Brothers  
447 West 49th Street  
New York

Dear Mr. Sinko,

Pursuant to our telephone conversation, will you please release to Lebrun Truckers, on Wednesday or Thursday of this week:

Arthur Dove: SNOW ON ICE, oil (your #613).

All charges to The Heckscher Museum.

Sincerely yours,

Howard Ross



*Neiman-Marcus*

DALLAS, TEXAS 75201

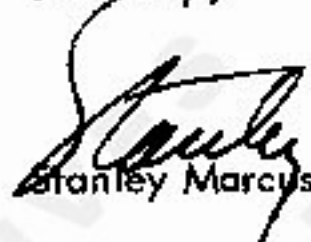
August 22, 1967

MRS. EDITH HALPERT  
DOWNTOWN GALLERY  
465 PARK AVENUE AT 57TH  
NEW YORK, NEW YORK

DEAR EDITH:

I have acquired several paintings of a very talented young man who also happens to be a member of our Neiman-Marcus Display Department. As Mr. Millar will be needing representation in the New York area in the very near future, I have given him your name and hope that you will give his work every consideration. He will be in touch with you very shortly.

Sincerely,

  
Stanley Marcus

SM:GS

PHONE: RIVERSIDE 1-6911

CABLE: NEMARCO - DALLAS

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 15, 1967

Mr. E. L. Fuller, Jr.  
Carnegie Institute of Technology  
P. O. Box 241  
Pittsburgh, Pennsylvania 15213

Dear Mr. Fuller:

As the gallery is closed during the months of July and August, I did not see your letter until a day or two ago when I stopped off at the gallery for the customary checkup.

Indeed, we have a large collection of American Folk Art as we have doled it out very carefully during the many years since we started the overall movement in this field when we established a separate area for Folk Art in our Thirteenth Street quarters way back in 1929. One of the reasons I'm staying on before completing my vacation is that the Smithsonian Institution is selecting a large group for their opening this coming spring concentrating separate galleries for this specialized material and we are also sending a large show to Texas for an exhibition opening in September. We have in our possession a complete cross section of sculpture in its various manifestations including, of course, weather vanes, cigar store fixtures, decors, and all the other categories in this field. It might be of interest to you to learn that the bulk of the Williamsburg collection cleared through this gallery as well as the Folk Art in the Shelburne Museum, working closely with Mrs. John D. Rockefeller, Jr. starting as early as 1926 or 7 and somewhat later with Mrs. J. Watson Webb. The show you referred to, held in Newark, cleared through us as well and we have made smaller collections for many of the major art museums, always combining the many, many media and subject matter.

If you are planning to be in New York, I'll be glad to show you our records and perhaps I may find some duplicate catalogues in our files. In any event, I can show you our archives which include a complete survey of what we had had and still have in our possession.

The gallery will reopen shortly after Labor Day and I will be glad to make an appointment with you at your convenience.

Sincerely,

For publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



3705-C Cornell Woods Drive East  
Dayton, Ohio 45406  
August 8, 1967

Mrs. Edith G. Halpert  
Downtown Gallery  
465 Park Avenue  
New York, New York

Dear Mrs. Halpert:

John K. Howat, the assistant curator of American paintings at The Metropolitan Museum of Art, suggested that I write you concerning Glenn O. Coleman. I understand that you were his dealer in New York.

I am attempting to write a Masters' thesis on Coleman and am having a difficult time finding information concerning him. I would ultimately like to devote the major part of the thesis to Coleman's position as a transitional painter—one of the few who was able to make the jump from realism to modernism during the late 1920's and early 1930's. I would of course have to devote at least one chapter to his early life and his training as a painter. Since you were his dealer, I thought that perhaps you might have had an opportunity to learn more about his life and his personality than most people. Secondly I would be most interested in knowing your assessment of Coleman as a significant American artist. Finally, do you remember any persons who were friends of Coleman and who are still alive?

I would be appreciative of any information you could give me. In fact, if you did know Coleman quite well, I would be most interested in speaking to you. I could probably arrange to come to New York this fall.

Sincerely yours,

*Cynthia Lee Patzig*

Cynthia Lee Patzig (Mrs.)

for to publishing information regarding sales transactions, senders are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or dealer is living, it can be assumed that the information by be published 60 years after the date of sale.

August 17, 1967

Mrs. Joanna Eagle  
5333 MacArthur Blvd., N. W.  
Washington, D. C. 20016

Dear Mrs. Eagle:

As the gallery is closed during the months of July and August it is by chance that I saw your letter - when I dropped in to pick up some material.

If you are planning to quote what I had written, I want to advise you that all my material is copyrighted and while I permit a quote occasionally, I certainly have no intention of giving you the right to continue using the material at any future time. In other words, you may use the quote referred to only in your current book with credit to me and the American Folk Art Gallery at this address.

I do not wish to have this reappear in any "future revisions and editions thereof, including non-exclusive world rights in all languages. These rights will in no way restrict republication of your material in any other form by you or others authorized by you."

Sincerely yours,

EGH/rs

*Enclosed form repeating  
restrictions*



MINUTES, cont'd.

Page Six

York. The exhibition would be of the masterpieces of Skowhegan faculty, visiting artists and selected alumni. A Selections Committee of the caliber of that in the Four Centuries of American Masterpieces would be appointed to select the works.

Mrs. Franzen reported that a friend, the President of Grossett and Dunlop, wants to put out a book on American artists and that he undoubtedly would want to do the catalogue for the exhibition and enlarge it into a book with many color plates. It would be done in several languages for European distribution as well.

10. Mural Seminar

Mr. Eastman reported that the American Federation of Arts wants to hold a two week seminar on mural art, fresco and mosaics, at Skowhegan next summer and has made an application to the Federal Government's office of Arts and Humanities for the needed funds.

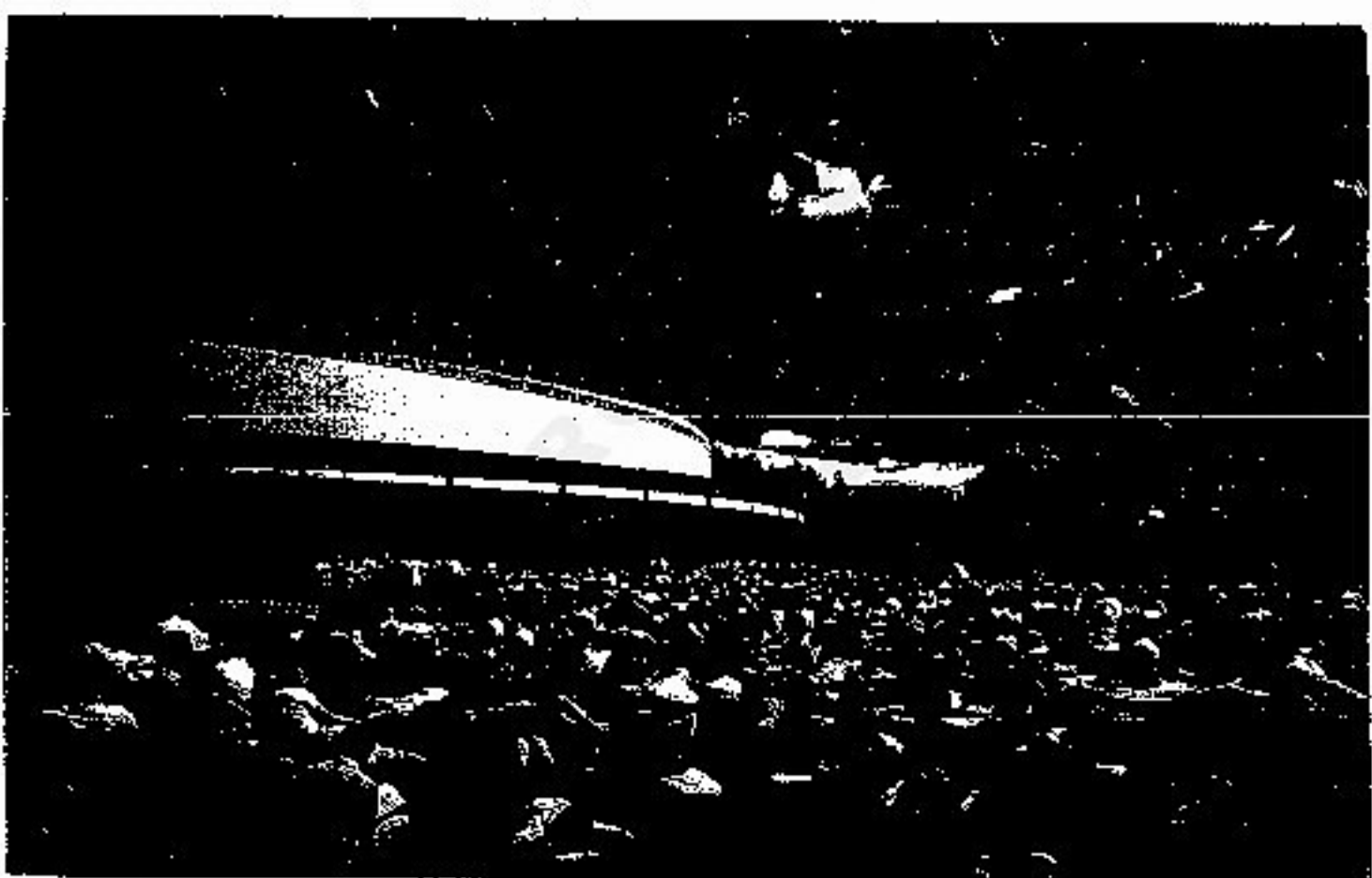
11. At 12:30 P.M. Mr. Philbrick moved and was seconded by Mr. Turner that the meeting be adjourned.

VOTED: That the meeting be adjourned at 12:30 P.M.



Joan Franzen  
Secretary

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.







# THE DETROIT INSTITUTE OF ARTS

5200 Woodward Avenue, Detroit, Michigan 48202 • Phone 831-0360 • Cable DETINARTS

THE CITY OF DETROIT: JEROME P. CAVANAGH, Mayor. THE ARTS COMMISSION: LEE HILLS, President • RALPH T. McEVENNY, Vice-President • MRS. EDELL B. FORD • HAROLD O. LOVE • MRS. LYDIA WINGTON MAIBIN  
DOUGLAS F. ROBY • STANFORD C. STODDARD

WILLIS F. WOODS, Director

WM. A. BOSTICK, Administrator & Arts Commission Secretary

August 24, 1967

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
465 Park avenue  
New York 10022

Dear Edith,

I have discussed your problem privately with some people here who know your adversary well. They say he is extremely tough and difficult. They all recommend you work through an attorney.

No one had any other suggestion.

Best regards,

Sincerely yours,

Willis F. Woods,  
Director

WFW/hm

Not to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# DES MOINES ART CENTER

GREENWOOD PARK

DES MOINES 12, IOWA

August 8, 1967

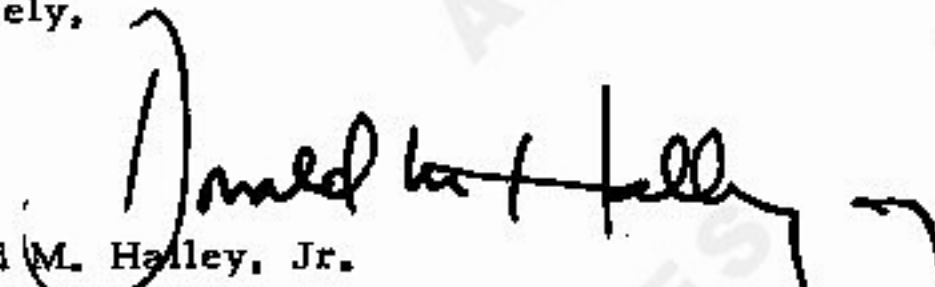
Mr. Howard Rose  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Mr. Rose:

Thank you very much for your letter about our Zorach sculpture. Actually, my concern had been for the correct date of the work, since there was no information on its year of execution in our file, and I appreciate this information greatly.

It also is helpful to have a current insurance valuation as well. Thank you for your assistance.

Sincerely,

  
Donald M. Halley, Jr.  
Assistant Director

DMH/pc

to publishing information regarding sales transactions, artists are responsible for obtaining written permission on both sides and purchase involved. If it cannot be checked after a reasonable search whether an artist or purchaser is living, it can be assumed that the information be published 50 years after the date of sale.



# AMON CARTER MUSEUM OF WESTERN ART

Attention: Registrar  
 Mailing address: P. O. Box 2365, Fort Worth, Texas 76101  
 Delivery address: 3501 Camp Bowie Boulevard  
 Telephone: AC 817 PE 8-1933

## LOAN REQUEST - RECEIPT - SHIPPING FORM CONTEMPORARY

No. 6 Date August 22, 1967

LOAN OF THE FOLLOWING OBJECTS IS REQUESTED:

From: The Downtown Gallery  
466 Park Avenue, New York, New York  
 By: Amon Carter Museum of Western Art

(AS A LOAN UNDER THE CONDITIONS NOTED ON THE BACK OF THIS FORM)

For the purpose of: Exhibition of American Painting

Dates: September 14, 1967 through November 19, 1967

Museum Number	Artist, Title, Medium, Dimensions, Date	(If the curatorial data as listed is not exact and correct, please add to or change)	*Insurance Evaluation
	Yasuo Kuniyoshi, COLORADO LANDSCAPE, pencil, 11" x 16", 1940		\$ 1,250.00
	Yasuo Kuniyoshi, GIRL IN FEATHERED HAT, pencil, 13" x 10", 1928		\$ 1,200.00
	Yasuo Kuniyoshi, NUDE WITH COAT, pencil, 10" x 13", 1935		\$ 1,300.00
	Yasuo Kuniyoshi, EAR OF CORN, ink, 11 1/2" x 8", 1921		\$ 1,100.00
	Jacob Lawrence, DRAMA - HALLOWEEN PARTY, tempera, 1950		\$ 4,500.00
	Jack Levine, CRUSADER, oil, 1951		\$ 18,000.00
	Jack Levine, THE OFFERING, oil, 1952		\$ 11,000.00

Permission is granted for above loan:

LENDER:

Signature: \_\_\_\_\_

Title: \_\_\_\_\_

Date: \_\_\_\_\_

Credit line in publication or exhibition to read: "\_\_\_\_\_"

\*Please insert evaluation. If Amon Carter Museum is Borrower, Insurance will be carried wall-to-wall by ACM.

for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

# THE CHASE MANHATTAN BANK

National Association



410 Park Avenue, New York, New York 10022

August 30, 1967

or to publishing information regarding sales transactions, archivists are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Mrs. Edith G. Halpert  
Downtown Gallery, Inc.  
465 Park Avenue  
New York, N.Y. 10022

Dear Mrs. Halpert:

Enclosed are two sets of confirmation forms for Certificates of Deposit purchased for your personal account and for the account of Downtown Gallery, Inc. Please sign one set and return them to me so that our records might be complete. The other set may be retained for your records.

Thank you for your attention to this matter.

Kindest personal regards,

Sincerely,

James M. McLain  
Assistant Treasurer

JMM-lm  
Encs.





THE UNIVERSITY OF ARIZONA

TUCSON, ARIZONA 85721

COLLEGE OF FINE ARTS  
DEPARTMENT OF ART

August 10, 1967

Mrs. Edith Gregor Halpert  
Downtown Gallery  
465 Park Ave.  
New York, N.Y.

My dear Mrs. Halpert:

Shortly I will be turning over my John Marin catalogue raisonne to the publisher. I've been going over our past correspondence and I note that the list of pictures in your collection and the collection of the gallery was provided in December 1964. This will be my last opportunity to make changes if you wish to add or delete anything to or from that list. Also, one or two of your letters that same year mention sending me photographs of your Marins for reproduction in the catalogue. I never received them.

I have a problem with pictures that belonged to your friend, the late Dr. Milton Kramer. In your records you had one watercolor listed as owned by him: BOAT MOVEMENT, CAPE SPLIT (1940). In 1949, Look reproduced a watercolor called OFF CAPE SPLIT, MAINE COAST as part of the Kramer collection. In 1963, Continental Mag. ran a color illustration of an oil, SEA AND BEACH as part of the Kramer collection. } *Art*

Can you be of any help to me finding out what, indeed, Dr. Kramer owned of Marin's work, and where that work is now.

Sincerely,

*Sheldon*

Sheldon Reich  
Professor of Art History

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 50 years after the date of sale.







*Handwritten: New to original*

DEPARTMENT OF ART  
THE WILLIAM HAYES ACKLAND  
MEMORIAL ART CENTER  
27514

THE UNIVERSITY OF NORTH CAROLINA  
AT  
CHAPEL HILL

*Gifts*

For the publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

August 11, 1967

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
465 Park Avenue  
New York, New York

Dear Mrs. Halpert:

Delivery was received today on the Portfolio of Prints which you have generously contributed to the Ackland Art Center. Our Registrar is on vacation, but will forward full receipt upon returning in one week.

Your gift, and your interest in the Ackland, is most appreciated.

Sincerely,

*Robert W. Schlageter*  
Robert W. Schlageter,  
Associate Director  
Ackland Art Center

RWS/rj

North Texas Museums Resources Council  
3501 Camp Bowie Blvd., P. O. Box 2365  
Fort Worth, Texas 76101 (817) 738-1933

August 18, 1967

rior to publishing information regarding sales transactions,  
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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.


Mr. Howard Rose  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Howard:

Many thanks for all your assistance in helping to expedite the  
many details connected with the forthcoming exhibition.

With best wishes.

Cordially,



Richard A. Modigan  
Director

RAM:gk



ANKRUM GALLERY 657 210 N. La Cienega Blvd. Los Angeles, Calif. 90069

657-1549



JOAN ANKRUM  
AND SONS

August 14, 1967

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10032

Edith dear,

Thank you for your wonderful letter, and please forgive this delay in answering, but we had to see how the wind was going to blow off Morris' paintings, and which ones he was sending to you. As soon as we get them photographed and framed this week, we are sending:

Garcia Lorca as a Youth	Oil 36x26"
Still Life with View of Bullring	Pastel 40x26"
Bullfighter	Pastel 26x40"
Picador's Room	Pastel 26x40"

(We will also send Photographs of the above paintings)  
Our gallery has shaped up beautifully, and Morris is very happy with it. We remembered your advice, "Don't let any architect tell you how to build your gallery" so we didn't. We still have the top floor to do, and the roof sculpture area, and more storage. We are working on obtaining a permanent loan, so we can complete our plans, and have a little working capital. This gallery is so much more fluid and manageable, and also more inviting and personal. Tomorrow the painters will do the exterior, and finally we'll get our Ankrum Gallery sign up. Hurray! (We'll send you some pictures.)

It is very generous and thoughtful of you to offer us an advance, and we really are in need of it, what with so many expenses entailed in the new gallery, and until we can get the loan through. We're glad we moved when we did, so that we'll be settled in time for Morris' exhibition.

We very much enjoyed your excellent article in the Art Gallery on the Shelburne Museum, and we were glad to have extra copies of the magazine to give to some of our best client-friends.

With much love from us all

P.S. You will be thrilled when you hear about an oil Morris is planning (when he completes the current ones,) which he will send sometime this coming fall-winter.

Joan

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Coliseum House  
228 West 71st Street  
New York, N. Y. 10023  
Trafalgar 3-1000

August 12, 1967

Miss Nathaly Baum, Secretary  
The Downtown Gallery  
465 Park Avenue  
New York, N. Y. 10022

Dear Miss Baum:

As the former owner of a successful suburban art gallery, I would now be interested in working for an art gallery in Manhattan.

I am experienced in all phases of running an art gallery: arranging of exhibitions, placing and writing of publicity, selling, and framing. I have recently had good results with arranging benefit auctions, and will probably be doing more of this in the future.

My gallery existed for eight years, and I have a personal following which resulted from my excellent reputation in business.

I enclose a very small sampling of some of the activities of the gallery, and the most recent art auction. If interested, you may get in touch with me at the above address.

Sincerely,

  
(Mrs.) Olga Kurtz



*Appr.*

Not to publishing information regarding sales transactions.  
 members are responsible for obtaining written permission  
 in both oral and purchase involved. If it cannot be  
 satisfied after a reasonable search whether an artist or  
 purchaser is living, it can be assumed that the information  
 is correct 60 years after the date of sale.

ART PURCHASED FROM DOWNTOWN GALLERY  
 NEW YORK, N.Y.

Medium	Artist	Name of Painting or Art Work	Size	New Evaluation
Bronze	Pattison	Four Courtesans	7"x9"	1250.00
Watercolor	Ben Shahn	Penultimate Paterson 1959	24½"x34½"	8000.00
Watercolor	John Marin	Bar Harbor - Mt.Desert Maine, 1924	18½"x22½"	9000.00
Bronze	Jack Zajac	Metamorphosis Rome, #13, 1960		5000.00
Oil	Stuart Davis	Rialto 1962	12"x16"	2500.00
Pastel	Max Weber	The Dance, 1912	17"x21"	3200.00
Watercolor	John Marin	Downtown New York City c.1931	7½"x9"	1200.00
Tempera on Plexiglas	Charles Sheeler	1954 Architectural Cadences	6½"x9"	4500.00
Oil	Geo.L.K.Morris	<del>14th Street Promenade, 1964</del> <del>Mixed Doubles, 1948</del>	46"x36"	6500.00
Oil	Geo.L.K Morris	Coverpiece	118"x86" <del>22"x21"</del>	300.00
Tempera	Ben Shahn	The Fall(Icarus)1952	41"x28"	750.00
Silk Screen	Ben Shahn	All That is Beautiful, 1965		
Watercolor	Ben Shahn	Tennis Players	12"x16"	

The figures listed above represent the current insurance valuation.

FROM:

Mrs. Raymond D. Nasher  
 3505 Republic Bank Tower  
 Dallas, Texas 75201

The Downtown Gallery

by 7/24/67

August 3, 1967

Anne H. Joel  
9627 South Merrion Avenue  
Chicago, Illinois 60617

Dear Mrs. Joel,

Though the gallery handles Mr. Rattner's work it has done so only since 1956, some years after your purchase was made. Our records of his early prints are not complete, and in any event we can do little for you without a photograph.

I suggest you write to Mr. Kennedy at Contemporaries (992 Madison Ave., NY) who has done a deal of work with Rattner prints and just might recognize the one you describe.

Sincerely yours,

Howard Rose



August 12, 1967



Air Mail

Dearest Edith,  
The California  
bitus - so here  
we are in Carmel  
for the past week.  
Thoughts of going  
home have not  
arisen as yet but  
we will contact you  
when we reach home.  
Rocky Shore

C210200

Love from  
The Lanes (Bill & Sandy)

COLORED BY BERNIE ART  
BERNIELEY, CALIF. 94010

Mrs. Edith Halpert  
465 Park Avenue  
Ritz Tower Concourse  
New York City  
New York

or to publishing information regarding sales transactions,  
searchers are responsible for obtaining written permission  
in both artist and purchaser involved. If it cannot be  
obtained after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
is published 60 years after the date of sale.

# THE WINNIPEG ART GALLERY

CIVIC AUDITORIUM / WINNIPEG 1, MANITOBA / 942-2483

August 25, 1967

## CENTENNIAL EXHIBITIONS PRESENTATION

### GRAND PATRON

His Excellency  
the Governor General of Canada  
Major General GEORGE P. VANIER,  
D.S.O., M.C., LL.D.

Not to publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Mrs. E. Gregor Halpert,  
Director,  
American Folk Art Gallery,  
465 Park Ave.,  
New York, N.Y. 10022  
U. S. A.

Dear Mrs. Halpert:

Your Davis painting "Mother and Son" so kindly  
lent to us for our "Mother and Child" exhibition  
was returned to Budworths today by air, waybill  
#014 YWG 734 428.

We would appreciate hearing of its safe arrival.

The two Anonymous works "Memorial Picture - The  
Bailey Twins" and "Hanna Miller and Daughter,  
Emmeline" have also been shipped to Budworths  
under the same waybill number.

Once again, many thanks for your assistance.

Yours sincerely,

*Mrs. A. Horsfall*

Mrs. A. Horsfall  
Secretary to the Director

### HONORARY PATRONS

HON. LESTER B. PEARSON,  
Prime Minister of Canada

HON. W. WALTON BUTTERWORTH,  
U.S. Ambassador to Canada

HON. JUDY LAMARSH,  
Secretary of State

HON. R. S. BOWLES, Q.C.,  
Lieutenant Governor of Manitoba

HON. DUFF ROBLIN,  
Premier of Manitoba

JACK WILLIS,  
Chairman, Metropolitan Corporation  
of Greater Winnipeg

His Worship, MAYOR STEPHEN JUBA  
Winnipeg

His Worship, MAYOR J. P. GUAY,  
St. Boniface

DR. JEAN S. BOGGS,  
Director, National Gallery of Canada

RENE d'HARNONCOURT,  
Director, Museum of Modern Art, N.Y.

MRS. JOHN DAVID EATON

JOHN A. MACAULAY, Q.C.

FREDERICK MENDEL

T. M. MESSER,  
Director, Guggenheim Museum, N.Y.

MRS. JAMES A. RICHARDSON

SAMUEL J. ZACKS

President — GEORGE AITKEN, F.C.A.

Director — FERDINAND ECKHARDT, PhD.

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kh



THE UNIVERSITY OF NORTH CAROLINA  
AT  
CHAPEL HILL

August 9, 1967

DEPARTMENT OF ART  
THE WILLIAM HAYES ACKLAND  
MEMORIAL ART CENTER  
27514

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
465 Park Avenue  
New York, New York

Dear Mrs. Halpert:

Although our recent visit to the Downtown was brief, it sure was a pleasurable visit and got a tremendous amount of viewing, selection, and talking accomplished.

I am sorry that it was not possible for me to stay on, to go over your records books to get all the exhibition and collection data on each work selected. I would expect to get this opportunity in October.

The selection we made follows:

EXHIBITION: FIFTY YEARS OF AMERICAN ART: 1903-1953.

DATE OF SHOWING: FEB. 11th THROUGH MARCH 10th, 1968

SHIPMENT DATE: Pickup TUESDAY, JANUARY 23rd. For crating.

FORWARDING, JANUARY 29th, RECEIPT, FEBRUARY, 2nd.

STUART DAVIS:

- ✓ (1) RED STILL LIFE. 1922. Oil on canvas. 50 x 32 (WxH)
- (2) LANDSCAPE WITH DRYING SAILS. 1912. Oil on canvas. 40x32 (Univ of Ga.)

CHARLES DEMUTH:

- ✓ (3) WOMAN WITH PARROTS. 1912. Watercolor. 3 1/2 x 8 3/4

MUSEUM LOANS:

- (4) PURPLE PUP. 1918. Watercolor. 10 x 8. Boston, M.F.A.
- (5) BOX OF TRICKS. (date? ) Tempera. 15 3/4 x 19 3/8  
Philadelphia. Mus. Art.

ARTHUR DOVE:

- ✓ (6) ABSTRACTION UNTITLED #5, c1912. Charcoal 17 1/2 x 20 1/2

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

*Let*  
*Feb. 11 - Mar 3*

NAZARETH COLLEGE OF ROCHESTER  
4845 EAST AVENUE  
ROCHESTER, NEW YORK 14610

August 9, 1967

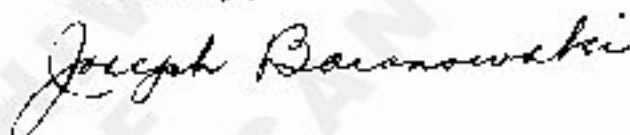
Miss Edith Halpert  
Downtown Gallery  
465 Park Avenue  
New York, New York

Dear Miss Halpert:

As per our telephone conversation two weeks ago, Sister Magdalene of our Art Department and I will be at your office at 2 P. M. on Tuesday, August 15 to discuss a show for the opening of our Arts Center. In our July meeting we spoke about a small show of combined American Artists since Ben Shahn seemed out of the question.

At your suggestion I have written to the Santini Brothers about the possibility of their shipping this show here and am waiting for a reply from them.

Sincerely,



Joseph F. Baranowski  
Director, Arts Center

JFB:msj

for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# AMON CARTER MUSEUM OF WESTERN ART

Attention: Registrar  
Mailing address: P. O. Box 2365, Fort Worth, Texas 76101  
Delivery address: 3501 Camp Bowie Boulevard  
Telephone: AC 817 PE 8-1933

## LOAN REQUEST - RECEIPT - SHIPPING FORM CONTEMPORARY

No. 13 Date August 23, 1967

LOAN OF THE FOLLOWING OBJECTS IS REQUESTED:

From: The Downtown Gallery  
445 Park Avenue, New York, New York  
By: Amon Carter Museum of Western Art

(AS A LOAN UNDER THE CONDITIONS NOTED ON THE BACK OF THIS FORM)

For the purpose of: Exhibition of American Painting

Dates: September 14, 1967 through November 19, 1967

Museum Number	Artist, Title, Medium, Dimensions, Date	(If the curatorial data as listed is not exact and correct, please add to or change)	*Insurance Evaluation
	Ben Shahn, THE THREE MARYS, brush drawing, 20" x 26 1/2", 1964		\$ 1,750.00
	Ben Shahn, WAITER, brush drawing, 11 1/2" x 10", 1959		\$ 1,000.00
	Ben Shahn, PSALM: 150 (511), cont'd & pencil, 36" x 26", 1965		\$ 2,750.00
	Ben Shahn, DOVE (388), water color, 10" x 13", 1961		\$ 950.00
	Ben Shahn, THE SCIENTIST (LUCKY DRAGON), brush drawing, 5 1/2" x 5", 1957		\$ 500.00
	Ben Shahn, FORTUNE, brush drawing, 12" x 8 1/2", 1957		\$ 750.00
	Charles Sheeler, SUMMER FLOWERS, tempera & pastel, 1927		\$ 14,000.00

Permission is granted for above loan:

LENDER:

Signature: \_\_\_\_\_

Title: \_\_\_\_\_

Date: \_\_\_\_\_

Credit line in publication or exhibition to read: "\_\_\_\_\_"

\*Please insert evaluation. If Amon Carter Museum is Borrower, Insurance will be carried wall-to-wall by ACM.



16 August 1967

Mrs. Edith Halpert  
Downtown Gallery  
465 Park (Ritz Concourse)  
New York, New York

Dear Mrs. Halpert:

Because we are trying to interest a statewide community in the activities and collection of the Art Center, we are undertaking an interesting pilot project which will utilize important material from our research files.

We have received a small grant from the Minnesota State Arts Council to produce a group of packaged units which will include slides of an artist's work, a phonorecord in which he briefly discusses aspects of his work, and a fact sheet containing the artist's biography, selected bibliography, photographs and identification of slides. These educational packages will constitute a series tentatively called "The Artist Talks About His Work."

A number of our tapes of artists' voices were made during lectures here. Others were made during interviews in connection with organizing exhibitions. We will select passages from these tapes in which the artist discusses some of his ideas and, where possible, relates it to specific paintings or sculptures. We feel that so direct a presentation of material in this form will introduce a vast number of teachers and young people to the artists of our time. Three sets will be loaned to schools by the museum.

We are sending inquiries to those artists represented in our collection whose work we feel would be of the most interest to a large new public.

In principle, if you are interested in letting us use sections of a tape interview that Mr. Sheeler and Martin Friedman made in June 1959, then we would send you in typescripts our selections from the tapes. In other words, we would not issue these without your approval. We would also send you a completed set of visual and auditory material for your own files.

Sincerely,



David Ryan  
Librarian

Information regarding sales transactions, suitable for obtaining written permission of purchaser involved. If it cannot be ascertained whether an artist or it can be assumed that the information 3 years after the date of sale.



# WALKER ART CENTER

Lyndale Avenue South

Minneapolis, Minnesota 55403

333-3215

Martin L. Friedman, Director

16 August 1967

Mrs. Edith Halpert  
Downtown Gallery  
465 Park (Ritz Concourse)  
New York, New York

Dear Edith:

The enclosed letter is self explanatory. The tape recordings that Charles and I made together in June 1959 are important records and we would like your permission to use a small portion of these for educational purposes. I am writing to you and Musya in the hope that you will both show interest in the project.

We also have a tape recorded interview with Stuart Davis and I would appreciate your advice as to procedures in securing permission in using some of his comments.

Best wishes,



Martin Friedman  
Director

mf:dag

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# REYNOLDA HOUSE

REYNOLDA  
WINSTON-SALEM  
NORTH CAROLINA 27106

August 18, 1967

Mrs. Edith Halpert  
Downtown Gallery  
465 Park Ave.  
New York, N.Y.

Dear Mrs. Halpert:

You are cordially invited to a dinner and a preview inaugurating the permanent collection of American Art of Reynolda House on Friday evening, September 8, 1967.

Thomas P. F. Hoving, of New York, director of the Metropolitan Museum of Art, will speak at the dinner at 6 p.m. at the Robert E. Lee Hotel. The preview will follow at Reynolda House at 9:00 P.M.

The collection has been assembled with the aim of encouraging greater appreciation of our nation's cultural heritage. It consists of carefully selected works of major importance from Colonial times to the present.

We sincerely hope you will be able to join us on September 8th for an occasion which we feel will be of great significance in the cultural life of our region.

Barbara B. Lassiter

*Barbara B. Lassiter*  
President, Reynolda House, Inc.

Please reply to:

Mrs. Barbara B. Lassiter  
Reynolda House  
Reynolda  
Winston-Salem, N. C. 27106

P.S. We should appreciate if you would respond before August 25th if possible.



North Texas Museums Resources Council  
3501 Camp Bowie Blvd., P. O. Box 2365  
Fort Worth, Texas 76101 (817) 738-1933

*opens Sept. 14*

August 19, 1967

Mrs Edith G. Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, N.Y.

Dear Edith:

Mitch called late yesterday afternoon and asked that I advise you of the works being lent by the Abby Aldrich Rockefeller Collection. I tried to contact you this morning and give you the list, but no answer.

Here is a copy of our list of works being sent. Hope it is of use.

Best regards,

*Rich*

Richard A. Madigan

RAM/s

prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



space in the building. I advised them that they were in a position to rent almost the entire building and recommended them highly. Nothing came of that but subsequently they selected the Willard Gallery as their agents. According to what they have told me recently, this was a flop with very few sales, and much commotion. The next stop was Knoedler, where, according to John's report, only one painting had been sold - presumably an oil for \$30,000.00. Since this gave me reason for changing my self-imposed philosophy of withholding all works of art owned by the gallery or by me personally, as long as artists (if alive) or the estate had any works of art consigned to the gallery. It is a policy I have maintained during the forty-one years of the gallery's existence. However, when we no longer represented the Marin estate, I finally decided - reluctantly but necessarily - that I had no other alternative since practically every museum or collector came to me for information or for acquisitions or exhibitions, and refused to go elsewhere. I finally decided to break down as a non-agent, and lend or sell from the combined collection of approximately thirty paintings that the gallery and I owned. As you probably know, a third generation and frequently the second as well, do not follow through on grandpa's or papa's taste and sell works of art which they inherited. Norma did not permit John to repurchase his father's work, and I was therefore obliged to do so, as, with my long experience, I know how dangerous it is to have any works of art appear in auction unless the artist is represented by a cartel - and so I felt it my duty to protect the estate. That it has become an important asset is a most agreeable surprise, but I am still reluctant, and only on special occasions break down and sell a Marin painting. Within the next two or three days I will send you a list of the new owners together with an equally complete report of what we have in our possession.

Before closing, I thought that you should know (confidentially) that they both pleaded with me to take them back and shortly after I finally agreed despite the problems I would have to suffer through under this arrangement. I finally agreed and their lawyer drew up several contracts and the day on which the final copy arrived, poor John woke me at 1 A.M. and said it was all off again. Meanwhile, I thought you might enjoy seeing two photographs - front and back - of the drawing that was presented to me by Norma, but they insisted on taking me to their home after the party where we met and she asked me to choose one of six drawings which she showed me.

I am writing you this very lengthy letter so that you will have a complete picture of the overall situation which, I ask you to look at and forget as I would not permit any publication of the entire or any part of the situation. However, if you are completing your catalog--raisonnee it is vital that the list be complete and therefore you have my permission to include the combined collection and if you wish I can give you the names of the previous owners in cases other than those I bought directly from John, Sr. or Jr. - many of which are very vital examples of Marin's work.



view to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
archivist is living, it can be assumed that the information  
may be published 60 years after the date of sale.

HOPE YOU  
CAN COME!



DATE

August 26, 1967

TIME

7:30

PLACE

Onset Ave

Bizzards Bay

Surprise - Steve's son

R.S.O.P.

Mrs. Robt. Gibson

51 Briercliff Rd

Brockton, Mass.

Hawaiian dress!

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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Chicago

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Cleveland

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Indianapolis

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Los Angeles

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DANIEL G. ROSS  
MRS. BETHSABEE DE ROTHSCHILD  
DORE SCHARY  
SIMON H. SCHULER

HARRY SCHERMAN  
ALBERT SCHIFF  
JOSEPH SHALOM  
MRS. REBECCA SHULMAN  
J. MARTIN SEILER  
HERBERT R. SILVERMAN  
RUDOLF G. SONNEBORN  
DR. WILLIAM STEINBERG  
DONALD S. STEINFIRST  
HON. STANLEY STEINGUT  
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MAX STERN  
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MILTON I. TAUBMAN  
EDWARD M. M. WARBURG  
HAROLD WEILL  
MICHEL N. YARDNEY  
MAX E. YOUNGSTEIN  
SAMUEL I. ZACKS  
RICHAARD ZEISLER

Midwest Regional Office  
79 West Monroe  
Chicago, Illinois 60603  
Tel.: (312) 726-4672

Israel  
Advisory Board  
Justice Moshe Landau, Chairman  
Office: 32 Allenby Road, Tel Aviv, Israel  
Tel.: 58211-2  
Cable address: KERAM

Canada-Israel Cultural Foundation  
2 Carlton Street  
Toronto, Ont., Canada  
Tel.: (416) 366-8919

3810 Cedar Crescent  
Montreal, Que., Canada  
Tel.: (514) 735-3189



August 28, 1967

Mrs. Fred Trotter  
Paunane  
Eleele, Kauai  
Hawaii

Dear Mrs. Trotter:

In going through our records - while the gallery is closed -  
I find a consignment invoice dated August 1st for two paintings  
by Isami Doi:

FLEETING CLOUDS, 1963	\$550.00
CANDY HILLS, 1964	550.00

I also note that the shipment of these two paintings was made  
to you on August 7th. I am writing to ascertain whether  
they have reached you. Mr. Rose is no longer with us and I  
see no sign of a receipt nor any correspondence later than  
August 1st.

I hope you will forgive me for bothering you but it is essential  
that I have the correct information as we are responsible to  
the estate. I pick up my mail daily and look forward to word  
from you. Many thanks for your cooperation.

Sincerely yours,

EOH/rs

# AMON CARTER MUSEUM OF WESTERN ART

Attention: Registrar  
Mailing address: P. O. Box 2365, Fort Worth, Texas 76101  
Delivery address: 3501 Camp Bowie Boulevard  
Telephone: AC 817 PE 8-1933

## LOAN REQUEST - RECEIPT - SHIPPING FORM CONTEMPORARY

No. 15 Date August 23, 1967

LOAN OF THE FOLLOWING OBJECTS IS REQUESTED:

From: The Downtown Gallery  
445 Park Avenue, New York, New York  
By: Amon Carter Museum of Western Art

(AS A LOAN UNDER THE CONDITIONS NOTED ON THE BACK OF THIS FORM)

For the purpose of: Exhibition of American Painting

Dates: September 14, 1967 through November 19, 1967

Museum Number	Artist, Title, Medium, Dimensions, Date	(If the curatorial data as listed is not exact and correct, please add to or change)	* Insurance Evaluation
	Niles Spencer, STUDIO TABLE, oil, 1925		\$ <u>10,000.00</u>
	Niles Spencer, BLAST FURNACE, oil, 1953		\$ <u>7,500.00</u>
	Edward Steuack, THE EXPULSION, oil, 48" x 40", 1964	1450	\$ <u>1,350.00</u>
	Edward Steuack, IT WAS - WRITING, oil, 48" x 36", 1965	1300	\$ <u>1,200.00</u>
	Joseph Stella, PITTSBURGH NIGHT, pastel, 1920		\$ <u>4,000.00</u>
	Joseph Stella, N. Y. INTERPRETED, gouache & ink, 1923		\$ <u>1,700.00</u>
	Joseph Stella, STILL LIFE, pastel, c. 1928		\$ <u>2,000.00</u>
	John Sterns, POLITICS, oil, 1931	5000	\$ <u>4,500.00</u>

Permission is granted for above loan:

LENDER:

Signature: \_\_\_\_\_

Title: \_\_\_\_\_

Date: \_\_\_\_\_

Credit line in publication or exhibition to read: "

\*Please insert evaluation. If Amon Carter Museum is Borrower, Insurance will be carried wall-to-wall by ACM.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



for to publishing information regarding sales transactions,  
courtesy are responsible for obtaining written permission  
on both sides and purchase involved. If it cannot be  
established after a reasonable search whether an artist or  
dealer is living, it can be assumed that the information  
is published 60 years after the date of sale.

August 23, 1967

Mr. Sheldon Reich  
Professor of Art History  
University of Arizona  
Tucson, Arizona 85721

Dear Sheldon:

As I promised, I'm now enclosing two lists - one comprising the  
Downtown Gallery inventory and the other my private collection.

As you may have some of these listed previously under the  
name of the original owner, I thought it wise to include  
all the names, particularly of those acquired recently. There  
are also others which we have sold and therefore are now in  
collections elsewhere, but this will have to wait until the  
bookkeeper is back from her vacation.

Would you be good enough to advise me as to whether you want  
us to order photographs of any paintings which were not sent  
to you previously? If so, we will arrange to have the photographer  
make prints for you from his negatives. He charges \$1.50 per  
print.

When do you expect the publication to appear? Incidentally,  
is it true that Norma Marin is preparing a separate catalogue-  
raisonne devoted entirely to drawings?

Best regards.

Sincerely yours,

EGH:rs

# FRATELLI FABBRI EDITORI s.r.l.

PUBLISHERS - EDITEURS - VERLAG - EDITORES

91, Via Mecenate 20138 Milano (Italy)

Telex: 32321 FABBRI

Rif. EF/ee/1e

(da citare nella risposta)

Milan, 23rd August 1967

Mr. Howard Rose  
The Downtown Gallery  
465 Park Avenue  
New York, N.Y. 10022

Dear Sir,

we have duly received your letter  
of the 1st inst for which we thank you

We are writing in order to confirm  
you that we should be very grateful if you  
would have done the ektachrome of Arthur  
Dove's "The Critic" at our expense and send  
it to us.

Looking forward to your reply and  
thanking you in advance for your collabo-  
ration, we remain, with our best regards,

Yours sincerely  
Fratelli Fabbri Editori  
(dr. Edda Fonda)

*E. Fonda*

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



August 21, 1967

Mrs. Cynthia Lee Patzig  
3705-C Cornell Woods Drive East  
Dayton, Ohio 45406

Dear Mrs. Patzig:

We received your letter and regret to advise you that the gallery  
is closed during the summer months and Mrs. Halpert is away  
on vacation. Since the gallery will not reopen until mid-  
September, it is advisable that you contact us the beginning  
of October when Mrs. Halpert might be able to help you with  
your thesis.

Thank you very much for your letter.


Sincerely yours,

Risa Shaw  
Secretary to Mrs. Halpert

While I am pleased to act privately in this important matter, further information on the Conference should be obtained by writing directly to:

Mr. V. Karthikeyan  
Secretary General  
Tamil Conference Secretariat  
27-A Choudhary Colony  
Madras 34, India.

Sincerely,



John Hoare Kerr  
Cultural Affairs Officer

Copy for your information

ing to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



August 11, 1967

Mr. David W. Scott  
Director  
National Collection of Fine Arts  
Smithsonian Institution  
Washington, D. C. 20560

Dear David:

Well, well. We finally received word regarding the Sheeler painting, "Golden Gate". However, there is an error according to our records. I find in our "on approval" file a note stating that the painting was shipped to you at the greatly reduced price of \$6000.00 net. I may or may not have mentioned that we have a price of \$10,000.00 on this but I was eager to have Sheeler represented in the National Collection and cut the price accordingly. It seems incredible that I would have suggested an additional cut of 10%.

Would you be good enough to let me know whether you received a consignment invoice? Tracy is no longer with the gallery and I can't locate anything but the handwritten note and I am deeply puzzled. Would you therefore be good enough to ascertain whether you have this "valuable document"?

No doubt Don told you that we spent the weekend working on the Folk Art selection. It was much more pleasant to do it outdoors with all the books both sold and unsold nesting on the two tables.

Incidentally, I don't think I sent a thank you note to Firas for the photograph. It was most thoughtful and I am grateful.

My best to you-all.

As ever,

BCH:rs

7

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





## United States Information Service

Phone : 83041  
Gram : USINPO

158, MOUNT ROAD  
MADRAS-2

August 4, 1967

The Director  
American Association of Museums  
2306 Massachusetts Ave. N.W.  
Washington 8, D. C.  
20008

Att: Mrs Barnes

Gentlemen:

Since I am a member of the American Association of Museums and a former Art Museum Director, Mr. V. Karthikeyan, the Secretary General of the II International Conference-Seminar of Tamil Studies, and the Convenor, Mr. A. Subbiah have requested me to contact the American Association of Museum on their behalf to forward their invitation to members of the Association, and to museum directors and/or curators to attend the forthcoming conference to be held here in India at Madras January 3-10, 1968, and to express their hope that information might be sent by the Association to the well known museums in the U.S.A. - (perhaps through "Museum News"? ) - who might be interested in Asian and/or South Indian Art in the event they would wish to send representatives to the Conference.

I am told that it is thought by the planners that American museum participation would further the interests of both the Conference and the museums. Therefore, the planners have asked that a copy of the invitation be sent to the Association with their request that it circularize the member museums.

The proceedings, Mr. Subbiah indicated, are in English. I understand that apart from the scholarly papers which would be read at the Conference on Tamil Arts and Architecture (including sculpture), comprehensive exhibitions of South Indian Art are to be arranged along with cultural tours covering places housing national treasures of interest in Tamilakam. It is hoped this will give ample opportunity for a visual study of Tamil architecture and sculpture (including South Indian bronzes).

While I am

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August 11, 1967

Miss Ala Story  
Staff Specialist in Art  
University of California Art Gallery  
Santa Barbara, California

Dear Ala:

Despite my intentions to sneak off for a quiet vacation I am still at it, both in the gallery and on business trips. It seems to me that the museum world (with the exception of New York City, Chicago and Los Angeles) has switched to the first half century - and we are deluged with requests for exhibitions.

Yesterday Joy Weber spent practically all day here with the Weber photograph books - as I requested - as I found that a number of the paintings you marked for inclusion are at the home of Mrs. Weber, who becomes most dramatic when the removal of even a single picture is suggested. I explained to Joy that they do not necessarily have to be for sale. On the other hand, if she should be obstinate and unreasonable (characteristically) I am sure we can find substitutions to carry out your brilliant choice.

Incidentally, just how many items can you handle? There are several paintings selected which were sold so many years ago that we may not be able to trace the owners. This happens frequently as some collectors die, others move or (in the case of women) remarry and acquire a new name.

It was so good to see you - even in New York. I wish we could do this more often - and in the future, preferably in Connecticut where it would have been nice to see Margaret also.

A bientot,

P.S. Shortly I will send you a list of the chosen works together with the names and addresses so that you may communicate directly with the owners.

EGH:rs

*copy to Mrs.*

August 21, 1967

Miss Audrey McMahon  
42 West 12th Street  
New York, New York

Dear Audrey:

At last we managed to place the Preston Dickinson through an  
agent who sent the gallery a check for \$1000.00. As it could not  
be transferred, I am enclosing an exchange check for the full amount.

We have had no luck with the other pictures and I would suggest  
that you pick these up at your convenience. However, it would  
be best to call us in advance to make sure somebody will be  
on tap to receive you. Incidentally, if you still have it  
in your possession, would you please bring with you the portrait  
of Proust, which you mentioned during your conversation with  
Howard Rose?

My best regards.

Sinc

Sincerely yours,

EGH:rs



August 11, 1967

Mr. Asher Asid  
Gallery Daphna  
41 Hebron Road  
Jerusalem, Israel

Dear Mr. Asid,

Thank you for your letter and post-card reproductions.

Since its inception this gallery has dealt exclusively in American  
art; consequently we could not consider adding you to our list.

We do however appreciate your giving us the opportunity, and wish  
you the best success.

Sincerely yours,

Howard Ross

August 14, 1967

Mr. Janus  
V. C. Battisti 3  
1-10123  
Torino, Italia

Dear Mr. Janus:

As the gallery is closed during the months of July and August, it is by chance that I dropped in to my office and found your letter of July 6th.

Although I think your work is most interesting, I dedicated myself and the gallery to American art exclusively because when I started (and even today) the majority of the galleries concentrated on foreign art while the American painters and sculptors had very little outlet.

I am sure that you will have no problem in finding an American representative and we suggest that you communicate with the central bureau for such suggestions - the Art Information Center, 23 West 46th Street, New York, New York. It would be advisable for you to write in mid-September when the service will reopen.

Sincerely yours,

EDH:rs



August 15, 1967

Seven Santini Brothers  
449 West 49th Street  
New York, New York 10019

ATT: Mr. Robert S. Sinko

Dear Mr. Sinko:

We authorize Santini Brothers and/or United Van Lines  
to transport paintings and sculpture from the  
Downtown Gallery, New York City, as per attached list,  
to the Amon Carter Museum, Ft. Worth, at a released  
value of \$.60 per pound.

Sincerely yours,

EGH:rs



DEPARTMENT OF STATE  
WASHINGTON

*PK enter*

July 28, 1967

*Entered  
2*

Mrs. Edith Halpert, Director  
Downtown Gallery  
465 Park Avenue (57th St.)  
The Ritz Tower Concourse  
New York, New York 10022

Dear Mrs. Halpert:

I am pleased to advise you that we have placed the art, noted below, which you have so generously loaned to the Department of State Art in the Embassies Program. The list indicates to which Embassy this work has been sent.

Again, my deep appreciation for your welcome participation in this Program.

Sincerely,

*Nancy P. Kefauver*

Nancy P. Kefauver  
Advisor on Fine Arts

"Black Ocean" by Leon Goldin has been sent to the American Embassy in San Jose, Costa Rica for Ambassador and Mrs. Clarence A. Boonstra.

"Blue Complex" by Seymour Fogel has been sent to the American Embassy in Madrid, Spain for Ambassador and Mrs. Angier Biddle Duke.

For publishing information, regarding sales transactions, senders are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 50 years after the date of sale.





THE UNIVERSITY OF ARIZONA

TUCSON, ARIZONA 85721

COLLEGE OF FINE ARTS  
DEPARTMENT OF ART

August 26, 1967

Dear Edith,

I'd like photographs of the following water-colors:

- ✓ WOOLWORTH BUILDING (1925) - *Marin's book*
- ✓ NEW YORK (1929)
- ✓ BATHERS (1939) - *To be photo'd*
- ✓ PALISADES ON HUDSON (1914)
- ✓ SHAPES AND COLORS, DELAWARE (1916)
- ✓ LANDSCAPE, HOWE (1918)

Please have Clements bill me directly for the photos. I await word from you on how to credit pictures formerly named as owned by you (see your list to me dated Dec. 15, 1964).

I don't know if it would be proper to call Norma's work on the drawings a catalogue raisonne. At her instigation, and with my assistance, all the drawings in the Marin Estate have been recorded and photographed. I don't believe John and Norma are considering publication of this list. It represents, rather, a detailed inventory of their Marin drawings. In addition, the list will provide excellent documentation for the drawings when, as I suppose is inevitable one day, they are dispersed. Eventually, the drawing catalog will find its way into a Marin Archive somewhere, available to scholars and students.

My book on the watercolors and oils should be out in about a year. I don't claim it is complete. But I will list all the paintings it was possible to locate at this time. This itself will, I think, represent a good proportion of Marin's total oeuvre.

Best wishes,

*Sheldon*

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Paul Stewart in his letter says that  
"Stewart" in these photographs, Stewart was  
an early artist.

copy of the top of the page  
in pencil. The top of the page  
was not included in the copy.  
Dear Edith,

Thanks for your information  
on the Shaler. I don't know  
the names of the people who  
own the collection & haven't  
been able to find out, but  
I do think they are "way out."  
They want \$8000. for the  
Shaler!

They also own & want to  
sell Shaler's "Second Spring" 1955  
a tempera 32x52. I shan't even  
bother to ask price on that  
one. I do know the name isn't Barclay.

Should you ever find out  
who's selling — don't let  
it be known that you knew  
it thru me or the man who



# AMON CARTER MUSEUM OF WESTERN ART

Attention: Registrar  
Mailing address: P. O. Box 2365, Fort Worth, Texas 76101  
Delivery address: 3501 Camp Bowie Boulevard  
Telephone: AC 817 PE 8-1933

## LOAN REQUEST - RECEIPT - SHIPPING FORM CONTEMPORARY

No. 16 Date August 23, 1967

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

### LOAN OF THE FOLLOWING OBJECTS IS REQUESTED:

From: The Downtown Gallery  
445 Park Avenue, New York, New York  
By: Amon Carter Museum of Western Art

(AS A LOAN UNDER THE CONDITIONS NOTED ON THE BACK OF THIS FORM)

For the purpose of: Exhibition of American Painting

Dates: September 14, 1967 through November 19, 1967

Museum Number	Artist, Title, Medium, Dimensions, Date	(If the curatorial data as listed is not exact and correct, please add to or change)	*Insurance Evaluation
	John Steers, GENESIS, oil, 1932		\$ 2,750.00
	John Steers, PIETA, marble, n.d.		\$ 5,000.00
	John Steers, GENDARME SEATED, bronze, 1925		\$ 3,000.00
	John Steers, FORMS IN SPACE # 3, combined metals, 1927		\$ 3,000.00
	John Steers, ABSTRACT FIGURE, bronze, 1934		\$ 4,500.00
	Tsang Yu-Ho, THE CLOISONNE, mixed media, 73" x 73", 1944		\$ 4,000.00
	Tsang Yu-Ho, JOURNEY IN THE AUTUMN, mixed media, 72" x 35", 1944		\$ 2,000.00

Permission is granted for above loan:

LENDER:

Signature: \_\_\_\_\_

Title: \_\_\_\_\_

Date: \_\_\_\_\_

Credit line in publication or exhibition to read: \_\_\_\_\_

\*Please insert evaluation. If Amon Carter Museum is Borrower, insurance will be covered wall-to-wall by ACM.

August 28, 1967

Mr. Newton D. Werner  
930 North Spaulding  
Los Angeles, California 90046

Dear Mr. Werner:

Since the gallery is closed for the summer months and all the employees are away, I'm checking the "attention" file and find a delivery slip for the silk screen by Ben Shahn you purchased on August 15th to ascertain whether this was actually shipped to Bel Air and was received by Mrs. Walker.

Won't you be good enough to let me know? Thank you for your courtesy.

Sincerely yours,

BH/rb

cc: Mr. Newton D. Werner  
c/o Mrs. Pat Walker  
Bel Air, California

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 10, 1967

Mr. James Stuckey  
Pigeon Vole  
Chaufour-les-Bonnieres 78  
FRANCE

Dear Mr. Stuckey:

The gallery is closed for the summer months and the director, Mrs. Halpert, is away; but I think I can answer for her.

*provenance*  
You are correct - we do not give authentications of works of art that have not gone through the gallery and whose provenance we cannot vouch for. However, the painting you ask about appears to bear small relation to the Webers I have seen. I am of course judging from the photograph.

Sincerely,

Howard Rose

HR:rs

SMITHSONIAN INSTITUTION  
NATIONAL COLLECTION OF FINE ARTS  
EIGHTH AND D STREETS, NW.  
WASHINGTON, D. C.

August 8, 1967

Mrs. Edith Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Edith:

The Smithsonian Art Commission at its last meeting recommended that the National Collection of Fine Arts purchase the Sheeler tempera study, GOLDEN GATE. We are very pleased to have this authorization to proceed with the purchase of this painting.

Will you kindly send us a signed invoice, in triplicate. The price you quoted to me when we discussed the matter was \$6,000 minus a 10% discount, or \$5,400.

I look forward to seeing you again soon. With best wishes,

Sincerely yours,

  
David W. Scott  
Director



THE UNIVERSITY OF NORTH CAROLINA  
AT  
CHAPEL HILL

DEPARTMENT OF ART  
THE WILLIAM HAYES ACKLAND  
MEMORIAL ART CENTER  
27514

August 30, 1967

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York

Dear Mrs. Halpert:

To complete the loan requests for the "Fifty Years of American Art: 1903-1953" Exhibition, I would need the following addresses and complete names:

1. Mr. William Bender (Demuth: From the Garden of the Chateau".)  
Address: Alger Ct. Rivermere Apts. City Bronxville State N.Y.
2. Mr. Jack Lawrence (Stuart Davis).  
Address: 229 E. 52nd Street City N. Y. C. State N. Y.
3. Mr. William Lane (Sheeler: New England Irrelevancy)  
Address: Holman Street City Lansenberg State Mass.

Many thanks for your help. Hope you are having a good summer, we were in Worcester, Massachusetts this past week to have the youngest baptised at the Boston Russian Orthodox Church: a real BYZANTINE ceremony!

Best to you,

Sincerely,

*Robert W. Schlageter*  
Robert W. Schlageter

cc: Mr. Tracy Miller

RWS/rj

*Mus*

or to publishing information regarding sales transactions, researchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search, whether an artist or purchaser is living, it can be assumed that the information be published 60 years after the date of sale.

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published 60 years after the date of sale.

August 31, 1967

Mrs. Patricia A. Garnjost  
Executive Secretary  
Members' Gallery  
Albright-Knox Art Gallery  
Buffalo, N. Y. 14222

Dear Mrs. Garnjost:

Your letter and check have just arrived and I want to thank  
you for the prompt reply.

*While*  
I would be pleased to receive your committee and am not  
sure whether the gallery will be open before October 1st.  
Thus, I would suggest that you write in advance to make certain  
that someone will be on hand to offer you a new selection.

Sincerely yours,

B3H/rs



August 3, 1967

✓  
Mrs. Cipe Pineles Bertin  
132 East 58th Street  
New York 10022

Dear Cipe,

As the gallery is closed for the two vacation months your letter did not reach me until I stopped off here.

I have been looking for the check which you indicated had been enclosed but have had no success. Perhaps -- if it had been enclosed -- I threw it out with the envelope. Will you therefore be good enough to put a "stop" on it immediately so that no one else may cash it and retire.

Incidentally, the custom in the art world is to send all shipments collect. This is only for the transportation as we assume the packing charges. A big girl like you should know better after the many years you have been involved in the art field. I must say your bride is not very gracious -- getting those two fine prints (which incidentally have just been raised in price) and asking for a refund on the shipping charges. Consequently, won't you please include the amount in your next check?

Fond regards,

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August 14, 1967

Mr. Sheldon Reich  
Professor of Art History  
The University of Arizona  
Tucson, Arizona 85721

Dear Sheldon:

Fortunately, I stopped off at the gallery (which is closed during the months of July and August) and I returned from a trip to Texas and elsewhere - and found your letter among the stack which had accumulated in my absence.

As my secretary is on vacation, I am dictating on the Ediphone which is housed in my apartment and cannot therefore check our records. However, I can advise you as to what happened to the Kanner paintings. Sometime after Dr. Kanner died, his wife agreed that the best place for their collection until she made a complete readjustment to her new situation was Cornell which practically poured honors on him - and to which he was deeply attached way back to his student days, etc. It took a lot of cajoling, etc. but the entire collection of American and other art is now on "loan" to Cornell where it is so terribly displayed. This, of course, included the Marin paintings to which you referred. The addenda which I will attach to the letter will have the exact titles, dates, etc.

Insofar as the Marin paintings in oil or watercolor, and some drawings, pictures owned by the Downtown Gallery or by me personally are concerned, the addenda will include a complete list of all the pertinent data - and now that our photographer (Clements) is returning from his vacation, I can have a more or less complete set of photographs sent to you.

I am sure you know what has been happening between the Marins and myself. It has been an on and off situation for a long period and I finally cancelled out completely because I do not have the energy Norma (who is much younger) has, nor do I have the influence over poor John which is in any way comparable to hers. You know, of course, that she had planned to open a Marin gallery some time ago and used my name as reference with a real estate company she selected. While this was to have been a deep secret, the agent called me and asked whether the Marins were financially equipped to rent expensive

for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



August 1, 1967

Mrs. Fred Trotter  
Punahoa  
Eleale, Kauai  
Hawaii

Dear Mrs. Trotter,

Thank you for your letter.

We are delighted with your interest in Isami Doi's work, which -- of course -- we share.

Since color transparencies are quite expensive, we followed your suggestion of shipping the original paintings instead, particularly so in view of the fact that they are relatively small and lightweight. Furthermore, the original is without doubt the ideal way of judging a work of art. We pay for the packing and will place a small insurance valuation in transport, because the charges are much lower if you merely add the purchase prices to your own insurance floater, which we appreciate your doing as soon as possible.

An on-approval invoice is enclosed. My very best regards to you,

Sincerely yours,

THE  
DOWNTOWN  
GALLERY

465 PARK AVENUE  
NEW YORK, N. Y. 10022  
Telephone: Plaza 3-3707

STATEMENT

August 2, 1967..... 196

Mrs. Rosalie Berkowitz  
29 East 64th Street  
New York 10021

3 photos at \$1.50 each

Postage \$4.50  
\$4.22  
\$4.70

11/24/67

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MRS. JEROME PAULSON  
MRS. ROBERT SCHUKER  
J. R. UTNE, M.D.

## CHARLES H. MacNIDER MUSEUM

303 SECOND STREET SOUTH EAST  
MASON CITY, IOWA 50401  
RICHARD E. LEET, DIRECTOR AND RESIDENT ARTIST

August 16, 1967

Mr. Howard Rose  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

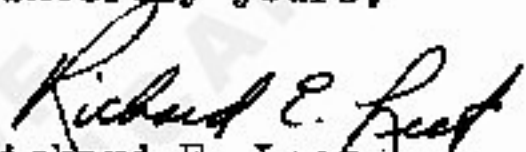
Dear Mr. Rose:

Thank you for your letter of August 3. I am responding at this late date, because at the time of arrival of your letter, we were in the heat of some considerations. At this time, we have reached a decision concerning the particular acquisition about which I had written. For the moment, I would say we are "off the market". However, I appreciate your attention.

We would enjoy being kept posted, from time to time, on materials which might be of interest to us. If you have a regular mailing list, please place the MacNider Museum on it.

We look forward to further communications with you.

Sincerely yours,

  
Richard E. Leet,  
Director and Resident Artist

REL:g

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

August 28, 1967

Mr. Robert G. Osborne  
51 East 90th Street  
New York, New York 10028

Dear Mr. Osborne:

In recent months our records have been so badly handled by an ex-employee that I'm obliged to go through all the consignment invoices to ascertain what is out, what has been paid for, etc. so that I will have everything in good order when we reopen.

Would you be good enough to send me a report on the following items which you have had since March 1st? I cannot remember what had been returned and if any picture was sold and paid for and really don't feel like going through our stock room as I am quite exhausted.

✓ Alexander Brook LITTLE WOMAN \$2500.00  
✓ Elsheanius CHORUS GIRL \$350.00  
Hartman Harris HOUSES ON HILL \$200.00  
✓ Robert Henri THE DUNES \$700.00  
Morton Schamberg ABSTRACTION) pair \$300.00  
FRUIT

I am sending you two copies so you may return one and keep one for yourself.

I hope you are having a more pleasant summer than I. I look forward to seeing you in the fall.

Sincerely yours,

EGH/rs



C. Income and Expenses

1. Room, Board, Tuition and Registration Fees

The expected \$43,600 from these fees will be exceeded by several hundred dollars.

D. Annual Fund for Continuing Achievement

Mr. Eastman reported that the income will be less than expected, because we are aiming toward growth of the endowment fund instead of present income. He explained the schedule of soliciting special gifts and mentioned Grant Mason's increased gift.

Certain special expenses increased this year's spending. Needed additions were made to the waitress' cottage, the office and the store. More storage space was needed in the store. The addition to the office saves the interruption of Mr. Eastman, who spends much of his time on fund raising work.

Mr. Eastman expressed his hope that we shall end the year in the black rather than the red. \$18,000 is needed between August 1 and the end of the fiscal year. We probably will not have the surplus we had hoped for, but at least we could be in the black.

Mr. Eastman said that if all those who made gifts between August 1st and October 31st last year renewed their gifts and expected new gifts come in during this period, the school would get the needed \$18,000 minimum.

E. Old Dominion Matching Funds Grant

The plan was announced to have the full \$50,000 earned before the end of the fiscal year so that we can make another request to Old Dominion for another matching funds grant before their December meeting.

The following gifts were announced:

- \$5,000. - H. King Cummings
- 5,000. - Helen Cummings (part for endowment)
- 5,000. - G. Grant Mason, Jr.
- 1,000. - Mrs. Sherman Shumway

Mr. Eastman said that Marguerite Zorach thought it would be easy to raise \$15,000 for an endowed Marguerite and William Zorach Scholarship. She had suggested the Lawrence Rockefellers would give and she will give us names of others who she will approach and some we should approach. The \$15,000 thus raised would earn \$15,000 from the Old Dominion. The total sum of \$30,000 would set up a permanent endowed full scholarship.



North Texas Museums Resources Council  
3501 Camp Bowie Blvd., P. O. Box 2365  
Fort Worth, Texas 76101 (817) 738-1933

July 28, 1967

*Arnon Carter*

*Bill made  
7/18/67 # 11148*

Mrs. Edith Halpert, Director  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Edith:

I've just returned from a week away from the museum to find the prints from the portfolio you donated already mounted and displayed in the corridor just as you enter the office wing. They look great and everyone is excited by them. May I convey my personal thanks for your thoughtfulness in presenting these prints to the museum.

See you soon.

Regards,

*Richard A. Madigan*

Richard A. Madigan  
Director

RAM:gk

for publishing information regarding sales transactions, research are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



F  
August 28, 1967

Pratt Center for Contemporary Printmaking  
831 Broadway  
New York, New York

Att: Mrs. Kwartler

Gentlemen:

During the period the gallery is closed I am checking through our various records and find that we had consigned a silk-screen by Ben Shahn, ALL THAT IS BEAUTIFUL, 1965, to you for exhibition at the Museum of Modern Art in Mexico City. The consignment is dated January 6, 1966 which seems rather incredible to me. If, by any chance, this has been returned to you or sold in Mexico, will you please advise me accordingly as we are naturally responsible to the artist. I will be most grateful for prompt reply.

Sincerely yours,

BJH/rs

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THE UNIVERSITY OF ARIZONA  
TUCSON, ARIZONA 85721

COLLEGE OF FINE ARTS  
DEPARTMENT OF ART

August 17, 1967

Dear Edith,

I am, of course, aware of the situation you described in your letter. I could relate similar experiences to you, but they would not surprise you. My interest began, and remains, John Marin the artist.

Thank you for the help on the Kramers' pictures. However, the information was not attached to the letter as you wrote it would be. Could you have it forwarded to me.

Following your advice, I'm writing to Larry Fleischman about his Marins.

I hope to be able to see you next time I'm in New York.

Best wishes,

*Sheldon*

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# MEMO

CIPE PINELES BARN

August 7, 1967

Dear Edith: It is plain that Tiffany and Cartier have nothing to fear about bridal business competition from the Downtown Gallery! Imagine charging the bride for delivering her present!

How should I know about the art world — I am from the cheese and salami world. I have stopped payment on check No 200 for \$164.15 and I am enclosing No 205 for \$175<sup>00</sup>/<sub>100</sub> with fondest regards

Cipe

July 28, 1967

Miss Eva Gatling  
The Heckscher Museum  
Prime Avenue & Route 25A  
Huntington, L.I.  
New York

Dear Miss Gatling,

Sorry, but another Dove from the list has been sold, and the clients  
absolutely refuse to lend. This one is YOURS TRULY, 1927, an oil.  
You realize of course that you selected a large chunk of our Dove  
stock and that consequently the chances of sales are fairly high.  
I hope you are not too much inconvenienced.

Sincerely yours,

Howard Rosenberg





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28th July, 1967

American Folk Art Gallery  
32 East 51st Street  
New York, N. Y.

Dear Sirs,

I am an Israeli artist and my subject deals mostly with the Jerusalem landscape.

I am planning to be in New York in the near future. I am, therefore, enclosing a number of picture post cards which are reproductions of some of my oil paintings for your perusal.

I should appreciate the favor of a reply as to your opinion, with a view to possibly doing some business together to our mutual benefit.

Trusting that I shall hear from you at your convenience, I remain

Cordially yours,

Asher Amid

AA:mg

Encl.



THIS SIDE OF CARD IS FOR ADDRESS

The Downtown Gallery  
(Attention Mrs. Halpert)

465 Park Avenue

New York City, N.Y.

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North Texas Museums Resources Council  
3501 Camp Bowie Blvd., P. O. Box 2365  
Fort Worth, Texas 76101 (817) 738-1933

August 18, 1967

Mrs. Edith Halpert, Director  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Edith:

Just a brief note to thank you for your warm hospitality and generous assistance during my recent visit. Mitch and I always enjoy being with you and I regret that my dental work necessitated cutting my visit short.

Thanks ever so much. It is going to be a great show.

Warmest regards,



Richard A. Madigan  
Director

RAM:sk

For publishing information regarding sales transactions, authors are responsible for obtaining written permission in both sales and purchase involved. If it cannot be obtained after a reasonable search whether an artist or dealer is living, it can be assumed that the information be published 60 years after the date of sale.



William Zorach, "ARTISTS DAUGHTER"

The original list of painters and sculptors whose work was scheduled for inclusion in the Moscow show included the following (the starred names are of artists included in the Des Moines Art Center Collection):

#### PAINTERS

Albright, Ivan Le	*Kuhn, Walt
Lorraine Baziotes, William	*Kuniyoshi, Yasuo
Benton, Thomas	Lawrence, Jacob
Bloom, Hyman	*Levine, Jack
Blume, Peter	Marcus-Relli
Brook, Alexander	Corrado di
*Burchfield, Charles	*Marin, John
Curry, John Stewart	Marsh, Reginald
Davis, Stuart	Motherwell, Robert
de Kooning, Willem	O'Keeffe, Georgia
Demuth, Charles	Pollock, Jackson
Dickinson, Edwin	*Rattner, Abraham
Evergood, Philip	*Rothko, Mark
*Feininger, Lyonel	*Shahn, Ben
*Gackens, William	Sheeler, Charles
Glanner, Fritz	*Sloan, John
Gorky, Arshile	Soyer, Raphael
Graves, Morris	*Speicher, Eugene
*Gross, George	Spencer, Niles
Guston, Philip	Stella, Joseph
*Hartley, Marsden	Tanguy, Yves
*Hopper, Edward	Tobey, Mark
*Knaths, Karl	Watkins, Franklin
	*Webber, Max
	*Wood, Grant
	Wyeth, Andrew

#### SCULPTORS

Balzerman, Saul	Lassaw, Itham
*Calder, Alexander	Laurent, Robert
Davidson, Jo	*Lipchitz, Jacques
de Crecit, Jose	*Lipton, Seymour
de Rivera, Jose	Maldarelli, Oronzio
Ferber, Herbert	Nadelman, Elie
Flannagan, John B.	Noguchi, Isamu
*Gross, Chaim	Reider, Bernard
Harkavy, Minna	Robus, Hugo
*Lachaise, Gaston	Roszak, Theodore
	*Zorach, William

#### CALENDAR OF EVENTS: Open to the public

##### September 5 — CRITIQUE

Artists and students are invited to bring work to Mr. Leo L. Steppat for analysis and advice.  
Auditorium ..... 2:30-4 p.m.

##### September 10 — RECEPTION

Honoring Robert S. Edmiston and John Huseby, Lobby and West Gallery ..... 8 to 10 p.m.

##### September 27 — "AEOLIANS" from Charlton, sponsored by the Music Committee, Des Moines Art Center

Auditorium ..... 4 p.m.

#### PROGRAM

Allotula ..... Wagner  
She Walks in Beauty ..... Foltz  
Gloria Patri ..... Palestrina  
Echo Song ..... Di Lasso  
Father We Praise Thee ..... Pyle  
Let All the Nations  
Praise the Lord ..... Lelaring  
Cherubim Song No. 6 ..... Tchaikowsky  
Carol of the Drum ..... Davis  
Seraphic Hymn ..... Rubenstein  
Violin Obligato—Robert Driggs

Three songs from  
Most Happy Fella ..... Loesser  
Barbara Driggs, Donelle Cusack,  
Alan Kellar, Dwight Vredenburg  
Ain't That Good News ..... Dawson  
Oh! Susanna ..... Foster-Terri  
Little Brown Jug ..... Eastburn-Simsone

#### ART CENTER CLASSES

##### BEGIN SEPTEMBER 22

Full details of the 1959-60 schedule are enclosed with the Bulletin. Special attention is called to the fact that classes begin two weeks earlier than usual.

#### RECEPTION

On September 10 the Art Center will have a reception honoring our new Director of Education, Mr. Robert S. Edmiston, whose sculpture will be on display in the lobby, and honoring Mr. John Huseby, a portion of whose collection of prints will be on display in the West Gallery.

#### THE ART DIRECTOR AT WORK

The Art Directors Association of Iowa in cooperation with the Des Moines Art Center will present a visual communication education program consisting of ten two-hour sessions to be held at the Art Center beginning September 22. Tuition will be \$10--\$9 to members. Registrations can be made at the Art Center reception desk.

rior to publishing information regarding sales transactions, senders are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



August 11, 1967

Mr. Robert W. Schlageter  
Department of Art  
Ackland Art Center  
University of North Carolina at Chapel Hill  
Chapel Hill, North Carolina 27514

Dear Mr. Schlageter:

I was very glad that you and Dr. Sloane had an opportunity to make a personal selection for your exhibition which upon examination of your list adds up to an excellent cross section. In the event that anything is sold in the interim, we will make specific arrangements with the buyer to have the work of art available for your show.

We are working on the artists' biographies, updating them - and when our printer returns from his long vacation we will have sufficient copies made to take care of the many exhibits we are now arranging. Incidentally, I would suggest that you write to the Boston and Philadelphia museums regarding the Demuths to be borrowed as they may have additional requests in the interim.

It will be good to see you again but I would expect a note from you regarding the specific date in October so that I may be prepared for your visit.

Sincerely yours,

RCH:rs

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August 24, 1967

Mr. Mitchell Wilder, Director  
The Amon Carter Museum  
3501 Camp Bowie Blvd.  
Fort Worth, Texas 76107

Dear Mitch:

At long last the official consignment forms are being sent to you - probably just in time for you to check the delivered "goods". I hope that everything reached you in excellent condition.

After a brief altercation, Howard resigned and this is the best I could do in the way of getting out the enclosed.

Did he send you biographical notes or were those, too, forgotten? Also, I am puzzled about photographs since he mentioned that you did not want any. Aren't you expecting any publicity on the show - the press certainly demands photographs for reproduction and I had asked Howard to order a complete set for you, but evidently he didn't do so and I am now assembling what we have available and will mail them to you tomorrow. If you do not use them they may be returned to us for future use. If you do, they cost you a buck and a half a piece.

This has been the most trying week for me preceded by a number of similar weeks but not when I was working on as big a show as this.

I hope that you-all will be pleased with the truly remarkable cross section in American art. Do let me hear from you.

Best regards to you, Dick and the two charming wives.

Signed as ever,

RMH:rs



THE  
DOWNTOWN  
GALLERY

465 PARK AVENUE  
NEW YORK, N. Y. 10022  
Telephone: PLaza 3-3707

STATEMENT

August 29, 1967

Mr. Frank Winton,  
1060 Ardmoor Drive,  
Birmingham, Michigan 48010

Jan. 7, 1965

\$10,000.00

Jan. 8, 1965	On Acc't	\$2,000.00
Oct. 21, 1965	" "	1,000.00
Nov. 19, 1965	" "	1,000.00
Jun. 17, 1966	" "	1,000.00

5,000.00

BALANCE DUE

\$ 5,000.00

or to publishing information regarding sales transactions,  
partners are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
obtained after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
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# AMON CARTER MUSEUM OF WESTERN ART

Attention: Registrar

Mailing address: P. O. Box 2365, Fort Worth, Texas 76101

Delivery address: 3501 Camp Bowie Boulevard

Telephone: AC 817 PE 8-1933

## LOAN REQUEST - RECEIPT - SHIPPING FORM CONTEMPORARY

No. 5 Date August 23, 1967

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

LOAN OF THE FOLLOWING OBJECTS IS REQUESTED:

From: The Downtown Gallery

465 Park Avenue, New York, New York

By: Amon Carter Museum of Western Art

(AS A LOAN UNDER THE CONDITIONS NOTED ON THE BACK OF THIS FORM)

For the purpose of: Exhibition of American Painting

Dates: September 14, 1967 through November 19, 1967

Museum Number	Artist, Title, Medium, Dimensions, Date	(If the curatorial data as listed is not exact and correct, please add to or change)	*Insurance Evaluation
	O. Louis Guglielmi, WAITING WOMAN, oil, 1946		\$ 4,500.00
	Marsden Hartley, LANDSCAPE WITH TREE TRUNKS, oil, 1932		\$ 10,000.00
	Marsden Hartley, DESERT SCENE, oil, n.d.		\$ 4,000.00
	Marsden Hartley, SHELL AND SEA ANEMONES, oil, 1939		\$ 7,000.00
	Yasuo Kuniyoshi, LITTLE JOE LEADING COW, oil, 1923		\$ 22,000.00
	Yasuo Kuniyoshi, ACROBATS, oil (restored), 1926		\$ 18,000.00
	Yasuo Kuniyoshi, PHOTOGRAPH AND PEACHES ON CHAIR, oil, 1938		\$ 16,000.00
	Yasuo Kuniyoshi, HOW WAS I?, oil, 1948		\$ 9,500.00

Permission is granted for above loan:

LENDER:

Signature: \_\_\_\_\_

Title: \_\_\_\_\_

Date: \_\_\_\_\_

Credit line in publication or exhibition to read: "\_\_\_\_\_"

\*Please insert evaluation. If Amon Carter Museum is Borrower, insurance will be carried wall-to-wall by ACM.



AMERICA-ISRAEL CULTURAL FOUNDATION, INC.

AMERICA-ISRAEL CULTURE HOUSE

4 EAST 54TH STREET, NEW YORK, 10022

TELEPHONE: (212) 751-2700

CABLE ADDRESS: AMFUNDPAL

Elaine Graham Weitzen  
Representative  
Israel Museum

July 28, 1967

SHALOM

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\*MRS. JESSE ZIZMOR

\*Executive Committee Member

Mrs. Edith Halpert  
Downtown Gallery  
Ritz Towers  
57th Street and Park Avenue  
New York, N.Y.

Dear Edith:

I hope you will find clients for the Shahn's and Tamayo's on the S.S. Shalom. It was good seeing you and I enjoyed our visit.

Enclosed is the catalogue of the American art donated by Rebecca Shulman. I believe this is the one you misplaced.

All my best,

Fondly,

Elaine Graham Weitzen

EGW/ab  
Enc.

Per Shahn

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August 22, 1967

Mrs. Leah Phyfer Slosberg  
Curator of Art  
New Jersey State Museum  
P. O. Box 1868  
Trenton, New Jersey 08625

Dear Mrs. Slosberg:

We have to ask a favor of you. Charles Demuth's MME. DELAUNOIS is on urgent request from the Amon Carter Museum in Fort Worth. What we would like you to do is to send this painting via REA AIR some time before Labor Day, collect, to:

The Amon Carter Museum  
3501 Camp Bowie Boulevard  
Fort Worth, Texas

It is not our policy to withdraw paintings before the close of exhibition, but since your exhibition is so near its close and the request is so urgent, we felt we might take this liberty.

If you have any questions or there is any hitch, please call me at the gallery. The other paintings, of course, are to be returned to the gallery. Many thanks for this.

Sincerely yours,

Howard Rose

HR:rs



## CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

# WESTERN UNION

## TELEGRAM

W. P. MARSHALL  
CHAIRMAN OF THE BOARD

R. W. McFALL  
PRESIDENT

## SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International  
Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

KLA094 (33)(9)LA212

L SDB115 PD SANDIEGO GALIF 3 1025A PDT

MRS EDITH GREGOR HALPERT THE DOWNTOWN GALLERY

465 PARK AVE NYK

FIRST AVAILABLE FLIGHT ARRIVES LATE AFTERNOON MONDAY I WILL  
CALL YOU AS SOON AS IM IN THE CITY WILL YOU HAVE DINNER WITH  
ME?

TOM JEFFERSON

(38).

SP1201(23-45)

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August 9, 1967

Mr. Mitchell Wilder, Director  
Amon Carter Museum  
3501 Camp Bowie Blvd.  
Ft. Worth, Texas 76107

Dear Mitch:

Edith has to evaluate some O'Keeffes for insurance purposes. Would it be possible to impose on your good nature to request a Zerox copy of the list of O'Keeffes in her exhibitum at your museum - giving the insurance valuations? This would be of enormous help to us.

I am planning to be in New York again next week and Edith and I are looking forward to seeing you and Dick on the 14th. See you then -

Sincerely,

(Mrs.) Nathaly C. Baum

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JACOB SCHULMAN  
87 NORTH MAIN STREET  
GLOVERSVILLE, NEW YORK 12078

August 16, 1967

Mrs. Edith G. Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Edith:

I thought you were enjoying the summer at your place in Connecticut but, as usual, you managed to put in your usual six days a week of hard labor. I guess there is no use trying to get you out to the country. Your dedication amazes me.

I expect to be in New York in the next few weeks and will call you several days in advance so that we can arrange to meet.

Looking forward to seeing you and with kindest regards, I am

Sincerely,



JS:KB

P. S. Enclosed please find check.

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Non Profit Org.  
U. S. Postage  
PAID  
Des Moines, Ia.  
Permit No. 2881

DES MOINES ART CENTER  
GREENWOOD PARK DES MOINES 12, IOWA



DES MOINES  
ART CENTER

SEPTEMBER  
1959





# TEMPLE UNIVERSITY

TYLER SCHOOL OF ART

BEECH AND PENROSE AVENUES, ELKINS PARK • PHILADELPHIA, PENNSYLVANIA 19124

August 29, 1967

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Mrs. Halpert:

This is in reply to your recent letter about Ben Shahn's two prints for the PRINTS OF TWO WORLDS exhibition.

According to our original prospectus, we had planned to hold the Philadelphia print until we had received the Rome duplicate and we assumed that both would be returned by the end of the summer. However, in June we wrote Mr. Shahn that there would be some delay in view of the fact that the American Embassy in Rome was so pleased with the exhibition that it has sponsored a traveling show for the summer in Italy. The exhibition is being shown in USIS galleries in Milan and Trieste.

Currently we expect to have the Rome prints in hand by the end of September. However, since you are in short supply of this particular print I shall ask Professor Romas Viesulas, who is in charge of handling the exhibition, to see that the one copy that is in this country is returned promptly. Mr. Viesulas will be back on the campus on September 7 so you should receive the print by the following week.

Once again we want to thank you for lending this handsome print. It has helped to make PRINTS OF TWO WORLDS an outstanding exhibition.

Sincerely,

Charles Le Clair  
Dean

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